

art **REVIEW**

THE
ESSENTIAL
MONTHLY
GUIDE

SEPTEMBER 1997

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Le Jardin des Tuileries, Paris

oil, 36" x 36"

STUART WILSON

September 4th – 27th



Towards the City

pastel, 12" x 15"



Brighton Beach

gouache, 14" x 19"

IAN HAY ARCA

October 2nd – October 25th 1997

LUCY FEILDEN



Still Life with Masks

oil on board, 30" x 36"



The Thames at Twickenham

watercolour, 11" x 14.5"

ARTHUR EASTON ROINS

October 30th – November 15th 1997

DENNIS GILBERT NEAC

art REVIEW

THE
ESSENTIAL
MONTHLY
GUIDE

September 1997

Established 1949

Volume XLIX



Cover: *Three Misfits* (detail)
by Thomas Grunfeld
included in 'Young German
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(Copyright: Cordon Art BV)
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During the 1990s British art has witnessed an impressive new energy and innovation which has put it at the forefront of the international scene. About Vision brings together a selection of the British paintings of this new generation and examines the ways in which many artists have moved away from the idea of the 'hard won image' prevalent in the eighties, towards an idea of painting which offers a wider range of possibilities.

The Room Upstairs

A. W. BELLIS

13 September - 26 October

Alan Waddington Bellis A.R.C.A. was an architect, modeller, metal worker and painter in watercolours, exhibiting at the Royal Academy and the Royal Watercolour Society. He taught at the Ipswich Art School from 1914 to 1948 and from 1921 was a member of the Ipswich Art Club.

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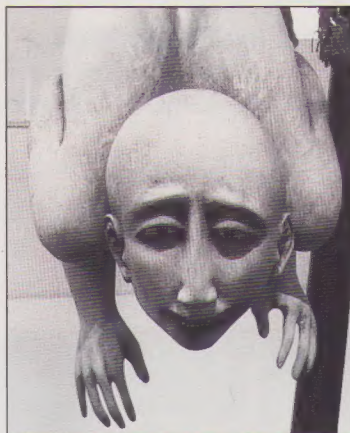
National Art Competition



ana maria pacheco

some exercise of power

Two major sculptural works and prints from this individual artist



Acrobats, Sculpture, polychromed wood (detail), 1983



Some Exercise of Power, Sculpture, polychromed wood (detail)

13 September - 25 October 1997

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EDITOR'S LETTER



The worst aspect of seeing too much conceptual art is that one quickly loses the habit of looking properly. This 'non-retinal' art, as Marcel Duchamp called his great contribution to 20th century culture, is by definition unrewarding to the discriminating, inquisitive eye. It takes an exhibition like the BP Portrait Award at the National Portrait Gallery (until Oct 5) to remind us that, in contrast, looking at painting requires a pleasurable degree of

effort. Some of this year's entries contest the 'Painting Is Dead' mantra chanted fanatically by the idle lackeys of the Arts Council while others, it must be reported, don't. This said, it takes more guts to be a portrait painter, where shortcomings are instantly obvious, than to be a conceptual artist, an area of activity in which no known criteria apply.

Inevitably, I disagreed with the judges. James Lloyd's winner, which stinks of compromise, is merely competent while Kevin Cunningham's second prize is crudely handled and hopelessly unsophisticated in composition. Nicola Clark's third prize featured two sitters wearing the look, familiar throughout the exhibition, of those who are bored brainless by sitting for a portrait. Four artists showed real promise: Thomas Watson, whose *Ornella*, though hardly a portrait in conventional terms, is confidently, creamily handled; Gerald McCauley, who despite weaknesses of drawing and a too commonplace symbolism shows that even his string-vested fat slob is capable of emotion; Paul Brewster, who twists his sitter cleverly this way and that before arriving at a haunting, neon-lit face; and Andrew Gadd, the background to whose picture is more interestingly painted than is his dull sitter. A swift visit to Van Dyck's *Abbé Scaglia* next door in the National Gallery reminded me of how far all of these artists have to climb before even nearing the summit. We don't, however, give our painters much encouragement. Where, for example, will any of these young prospects look for a mid-career retrospective? The answer is not to the Arts Council-funded galleries which are the best and most accommodating for such surveys. Why? Because figurative painters, however contemporary their insights and the issues they may be addressing, are "the wrong kinds of artists" and are, therefore, deemed ineligible for state support. Public patronage should be equitably distributed among the best of all types of art, including portraiture.

The institutionalising of conceptual art to the exclusion of other styles of work is a perversion and is the dominant reason why the visual arts department of the Arts Council is corrupt and should be closed down.

DAVID LEE

David Lee

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BARBICAN ART GALLERY

James Ensor
1860-1949: *Theatre of Masks*

11 September - 14 December 1997
Barbican Art Gallery
Barbican Centre, London EC2
Ⓜ Barbican, Moorgate

James Ensor: *Old Woman with Masks*, 1889 (DETAIL) © DACS, 1997 Museum voor Schone Kunsten, Ghent
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Update

Briefly...

Two gigantic panoramas of London painted by Antonio Joli in the 1750s have been sold for £1.8 million by the Natwest Bank to benefit its private art fund: Richard Green bought them.

Glasgow Museum and Art Gallery's lottery bid for £9.5 million to turn the Kelvingrove museum into an amusement arcade has been rejected.

Businessman Sir Edwin Manton, who has already given the Tate £7 million, has pledged another £5 million and Constable's *Glebe Farm*.

A lost portrait of St John the Evangelist by Frans Hals, which once belonged to Catherine the Great, has been sold by Sotheby's for £2 million.

The National Gallery of Wales in Cardiff attracted 826,000 visitors last year, an annual increase of 14%.

A memorial exhibition for Alastair Grant, formerly head of printmaking at the Royal College of Art, is being held at Art First, W1 (0171-734 0386) from September 2-25

A Jean-Michel Basquiat graffiti work fetched £287,500 at Christie's in New York.

A recent basement fire at the Tate Gallery caused pictures to be removed from the galleries above. Luckily, no major damage was sustained.

VAN GOGH FAKES

The Van Gogh fake story has reared its boring head again. Newspapers had a field day wondering if their favourite Vincents were duds. What is so dangerous about scholars who wish to pare away at the edges of the Dutch artist's oeuvre is that they refuse to acknowledge that Vincent could paint like a dog and frequently made dull mechanical copies of his own paintings. Look, for example, at the wooden *Landscape with Cypress Trees* in the National Gallery. Any picture which isn't blessed with the artist's instantly recognisable genius and which has less than a rock solid provenance must be rooted out. Doubtless there are still fakes lurking in the Van Gogh canon, there was after all a light industry of faking of his work in Berlin in the 1920s, but there are nowhere near a hundred of them as alleged. The other astonishing accusation in this story is that Dr Gachet was responsible for some of the fakes. Gachet was the doctor Vincent visited in Auvers in order to find a cure for his delusions and seizures. What wasn't made clear in this latest story is why Gachet should fake the art of an artist who couldn't sell his own work. It doesn't make much sense.

VAN DYCK

The most important portrait by Van Dyck left in private hands, that depicting the shifty looking papal courtier, Abbé Scaglia, owned by Viscount Camrose and currently on view at the National Gallery, is to be sold. Both the National Gallery and the National Galleries of Scotland would like to acquire it through the government's "acceptance in lieu of tax" scheme. If it comes to auction a price in excess of £5 million, easily a record for Van Dyck, is expected.



New shows

'Young German Artists 2' is the latest promotion of youthful oddballs at the Saatchi Gallery from September 11 to November 23. Andreas Gursky's large photographs feature prominently as do Thomas Grunfeld's mutant animals (see cover). As the blurb says: "These creatures would seem quite normal alongside the pushmepullyou in Dr Doolittle's zoo." Also included, and a relatively new name over here, is Martin Honert whose sculpture, *Foto*, we illustrate above. The one good thing about Saatchi's literature is that unless it is written by their in-house drivel machine, 'Grandma' Kent of *Time Out*, they tend to be clear and simple. This is what they say about Honert: "A boy sits small and alone at a full-size kitchen table. The sculpture is in fact derived from a photograph of Honert as a child, flanked by his mother and father. For the sculpture he has removed these other figures to emphasise the boy's isolation in the adult world. What he has not changed is the physical atmosphere conveyed by the captured memory - acting not just as a representation of the real source image, but as that image itself." We spoke too soon... everything was going just dandy until the ghost of 'Grandma' snatched the pen for that last sentence.



As David Hockney's appalling paintings recently demonstrated still life is not as easy a genre as artists may think. It may have been low down in the hierarchy of painting in the 18th century but it still required the same pictorial precision as genres

higher up the scale. Two still-life painters, Reg Cartwright and John Maddison, exhibit at Cambridge Contemporary Art from September 12-27. Maddison, whose *Still life with Three Jugs* we illustrate above, is the more conventional, while Cartwright simplifies shapes. Both, however, have absorbed the importance of spacing between objects, something which completely escaped the great Californian polymath and maestro.



Nicholas Horsfield, who is eighty this year and is not an artist that many will have heard of, is having a major retrospective at Walker Art Gallery, Liverpool until September 28. Horsfield has had a fascinating career as a painter and teacher about which he writes interestingly in an exhibition catalogue which, unusually, is a pleasure to read, it being a complete stranger to the usual pretentiousness of the genre. It is an informative memoir and gives an original insight into the life of a well-trained and versatile artist working in the provinces. Through the people he has known he bears testimony to the significant changes he has witnessed in art over the last fifty years. Horsfield is never less than competent and his best works deliver that frisson which tells you that art is on the loose.

The trouble with many blockbuster exhibitions is that they are off-putting from the first moment of entering because of their daunting size. One day curators will realise that the comfort and edification of the public ought to come before their careers and CVs. Small



and choice are definitely beautiful descriptions where exhibitions are concerned. The National Gallery of Scotland has a history of such modest but well-focused shows. Their latest is 'The Portrait of a Lady: Sargent and Lady Agnew', which is based around the ravishing 1892 portrait of Lady Agnew of Lochnaw (above) by John Singer Sargent (1856-1925). Among other works by the most luscious painter of his time will be other portraits by Whistler, Millais and Boldini. For lovers of pure painting this will be an exhibition not to miss.

The Old Lifeboat Station Studio at Towan Headland, Newquay (01637 872887), workplace of figurative painter Nicholas Williams, is open to the public Wed-Sun 10-3 until Sept 29. Illustrated below is a detail of *The Tailors*. If you're in Cornwall go and see what this assiduously unfashionable lad is up to.



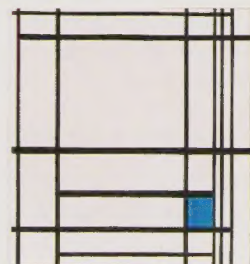
Charlotte Hodes, a lecturer at Camberwell School of Art, is exhibiting a series of new paintings (above, *Figure and Drape Across Magenta Ground*) specially commissioned for the sculpture court of Stoke City Museum and Art Gallery (Sept 20 to Nov 9). She writes: "I wish the overall effect on entering the sculpture court is one of rich colour and dense patterning, which hopefully goes some way to communicating a female vision."

Never was an artistic development more studied than Mondrian's. No deliberate sensationalism for him, just belief. It was albeit a naïve belief in the socially transformative power of art which propelled him towards "the pure representation of beauty." The authenticity of Mondrian's quest – a quality of which his work

"Hirst's 'pickling' or 'formaldehyde' period will be rather like Picasso's Blue Period, one intense moment in a crowded and explosive life."

Jonathan Glancey – *The Guardian*

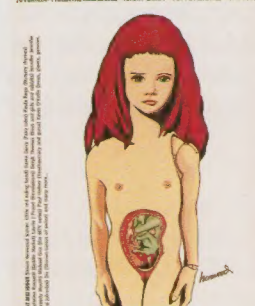
reeks – is the reason why his art demands absolute respect. He worked slowly, even laboriously towards the gridded abstract formulations of "universal beauty" he is best known for, starting with Barbizon School landscapes contrived, as it appears, from gravy. Below: *Composition with Blue*, 1937.



This (below) is the cover of the first issue of *Alice*, "a new magazine that explores childhood" ... for adults. Sounds dodgy, as though it might attract the unwelcome attention of the paedophilia-obsessed fuzz, but it's above board and is all the work of painter/illustrator/cartoonist/performer/troubadour Simon Henwood, one of those imaginative young people who contrives even on a good day to look as if he's just crawled out from under a stone, but nevertheless still manages to be industrious and enterprising. The magazine, which is predominantly visual, is accompanied by a CD and an exhibition of Henwood's art throughout August and September at the Vibe Bar in Brick Lane close to Spitalfields, east London. And if you

Alice

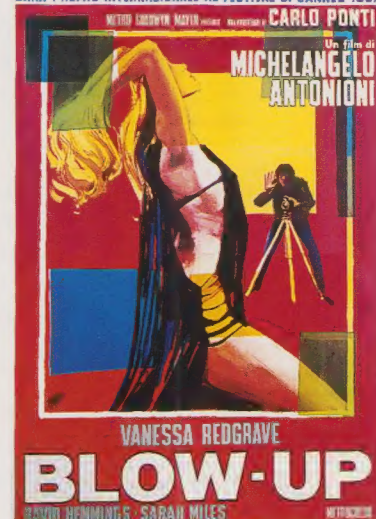
OVERSEAS PARASITIC JOURNALISM • ARTIST GARY • THE PREDICAMENT • THE TOWN



go to the show you may see local residents Gilbert and George sat with their G&Ts at the bar singing *Underneath the Arches*. Now there's a bonus.

'Film Posters of the 1960s' by Tony Nourmand and Graham Marsh (Aurum Press, £14.95) is published on September 22 and coincides with an exhibition of the same name at The Reel Poster Gallery, W1 (0171-734 4303). Michelangelo Antonioni's *Blow Up* (below), with artwork by Ercole Brini, is £600.

GRAN PREMIO INTERNAZIONALE AL FESTIVAL DI CANNES 1967



Update

Briefly...

A winter landscape by Aert van der Neer (1603-1677) from Luton Hoo achieved a record for the artist by realising £2,311,500 at Christie's.

The recently discovered copper plate bearing a Rembrandt etching (see last Update) fetched £210,500, five times estimate.

For the walls of his office arts minister Mark Fisher has opted for Riley and Auerbach.

The Lindisfarne Gospels, which councillors from the NE were hoping would be moved closer to Holy Island where they were created, are staying in the British Library where the book is viewed by 6 million a year.

A drawing, *The Assumption of the Virgin*, re-worked by Rubens, proved a windfall for the Earl of Warwick, when it fetched ten times estimate, £441,500, at Sotheby's.

Watch out for an Omnibus on BBC 1 during September on Dali which argues that he was the first Pop artist.

The opening of Buckingham Palace to the public during August and September last year made £2,662,000 towards the restoration of Windsor Castle.

Ellsworth Kelly, American painter, has been given an honorary doctorate at the Royal College of Art for services to the kite industry.

ARTS COUNCIL GRANTS

The latest announcement listing 'Photography and New Media Publications Grants' arrives from our old fans the Arts Council. Apart from many of the usual suspects which feature on these lists, an organisation in south London called Mongrel receives £13,222 "to produce a web site and Internet 'search engine' which will plot connections between nationalist and racist politics and biological determinist theories." Do forgive us for asking, but what has this to do with art, as in 'Arts' Council?

HELLO SAILOR

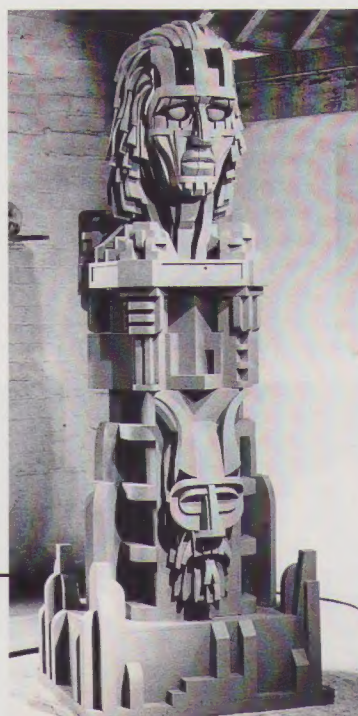
One of the more important new markets for contemporary art is cruise liners. Hardly a month passes without *Art Review* receives an invitation to board a new cruise liner at Southampton to view its collection of contemporary art. We're not referring only to sweet views through French windows, we're talking blue chip contemporary art by big names. Don't forget that shipping magnates are avid buyers of art in their own right and that for every shipping magnate there's a wife, former wife or wife-in-waiting who fancies her chances with a spot of interior design.

It seems that cruising holiday makers like the high class muzak of contemporary art market on their walls. The latest ship to berth is the Mercury, belonging to Celebrity Cruises, which is frightfully proud of having a monumental wall drawing by Sol Lewitt, as well as works by other equally ponsy brand names. What more evidence do we need that most contemporary art is as much of a swanky label as Gucci or Louis



New shows

Dick French, twice a prizewinner at the John Moores biennial, has produced a new series of startling watercolours, including *Audience* (above). French usually favours scenes of city life at its rawest, perhaps even at its sleaziest. He is a devotee of everything that until recently would have brought gasps of shock from polite ladies; namely seedy pubs, strippers, sweating yobs, superlatively common barmaids and perfunctory, grubby copulation. In short tremendous stuff exhorting us to enjoy ourselves while we can. Prices are £250-£350 and work is available from Coombs Contemporary, SE1 (0171-403 6866) and from the artist on 0171-485 5643.

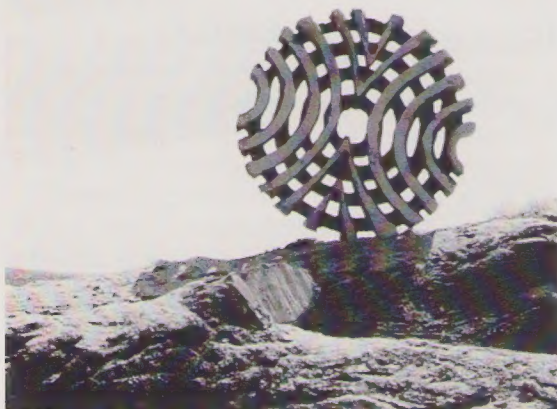


Over the next four years religious sculptor John O'Rourke will make a sculpture in each year celebrating the Trinity as follows: 1997, Jesus Christ; 1998, Holy Spirit; 1999, God the Father; and 2000, the Trinity as a whole. The first of these, *The Third Temptation of Christ* (left), is on show from September 2 to October 31 at St John the Baptist Church, Grainger Street, Newcastle upon Tyne. The sculptures are intended as an ecumenical statement and this is why the style of the sculpture admits to eclectic influences from Aztec to Art Deco and Futurism.



Denise Wyllie, who won the Tyne Tees Television Award while still a student at Central St Martin's School of Art, is exhibiting new work at Durham Art Gallery from August 30 until October 5. Illustrated above is *Madonna*, a computer manipulated image produced using an ink-jet printer. The artist says: "For some years I have been drawn to shadowy forests and melancholy pathways."

It is impossible to dislike Walter Bailey's sculpture (below) so visibly is it a celebration of his material, usually, as in this example, wood, which is cut seductively into intricate patterns. His work features on the Lewes Sculpture Trail in Sussex which is open from August 22 to October 31 – for information and town maps phone Carole Buchan 01273 484167. Among the other 15 artists selected from an open entry and featured on the trail, are Colin Rose and Bryan Kneale.



Women couldn't help failing for Rodin perhaps because the libidinous French sculptor was good in bed... or perhaps he became good in bed because he had so much practice – It's hard to know which came first. Anyway, Gwen John, who was one of his devoted models, friends and lovers, made this conte crayon (above) drawing of the great bear. It is included in 'Unseen Gwen John', an exhibition of drawings by the Welsh artist from the collection of the National Museum of Wales, Cardiff, where the exhibition is on display until September 21.



Contemporary art is a broad church [Any other clichés? Ed]. It starts at one end with David Shepherd's conventional paintings of hoofstomping bull elephants and finishes at the other with

shambolic installations and Gilbert and George's technicolour orifices. Some way off the map, beyond even David Shepherd, comes The Society of Feline Artists who are having their annual exhibition at the Llewellyn Alexander Gallery from September 8-13. 80 artists are represented including "the best of Britain's cat painters". Illustrated above: *Aristocrats* by Anita Ruddick.

There is an argument – not a particularly good one – that most British artists are crackpots making curiosities that remind us, *inter alia*, how disconnected from real life are the fashionably unwashed of the Turner Prize shortlist. Hitchcock's at 11 East Street, New Alresford, Hampshire (01962 734762) specialises in some of these quirkier individuals who produce toys, bizarre textiles and other individual oddities. It is their 21st anniversary exhibition from Sept 28 to Oct 11. Featured are the automata of Ian McKay such as *Robin*, below.



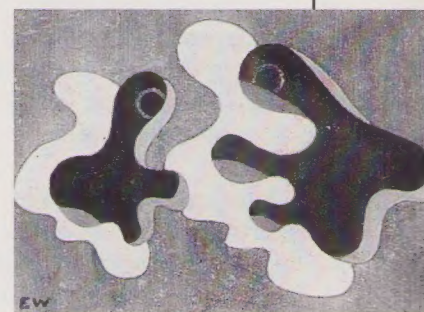
The price range of work is an affordable £15 to £500.



David Alfaro Siqueiros (1896-1974) is the original artist as revolutionary. Best-known as one of the three major Mexican muralist painters (with Rivera and Orozco), Siqueiros was also a political activist who spent years away from painting working as a union organiser. During the 1920s he painted murals at the National Preparatory School in Mexico City describing the proletarian struggle. He was expelled from the USA for agitation in 1932. The first major exhibition of his work in Britain is being held at Whitechapel Art Gallery from September 5 to November 2. 85 paintings will be included showing peasant and political scenes. Illustrated above is *Down But Not Defeated*, 1939. Siqueiros was a memorable tubthumper on behalf of popular art, so if you are thinking of judging his work by the usual standards be warned: "In my opinion mural art cannot be judged on a national or international scale by

the canons of moveable art, of easel painting, of painting in its function of private pleasure, because our art is public, for the multitudes, and it speaks a different social language, with its own particular style and form." So there.

Edward Wadsworth's *Conversation* (above), 11x15 cms, is included in 'The Model Modern Art Gallery 1934' at Pallant House, Chichester (until October 11), a selection of works by major artists who produced miniatures in response to a curious request from Sydney Burney. They were asked to produce tiny versions of their own work in a characteristic style. All but 11 of the 34 efforts made by artists ranging from Hepworth and the Nashes to Nicholson and Moore, were found recently in a suitcase. They were originally placed in a miniature gallery designed by Marshall Sisson which will be reconstructed for the present show from photographs published in the *Illustrated London News*.



Update

Briefly...

The enterprising Museum of Mankind has potters in residence this month. They are: Loretta Braganza, slab-built pots (Sept 6); John Leach, wood-fired stoneware (Sept 13); Richard Phethean, slipware (Sept 20); and Gabrielle Koch, burnished, hand-built vessels (Sept 27).

British Airways are putting gay patterns on the tailfins of their 747s presumably to suck up to the aboriginals at their long-haul destinations; the curiously amateurish effect resembles the aircraft logo designs preferred by banana republics.



David Hockney's latest *chef d'oeuvre* is a London Transport poster (above) featuring the Tate with what looks like a dung beetle parked outside.

A large collection of '4th century' Chinese manuscripts in the British Museum has been exposed as extremely sophisticated 20th century fakes.

NOT A GOYA

One of *Art Review*'s subscribers in Holland has sent in this previously unpublished painting (right) of unknown sitters attributed to Augustin Esteve (1753-1830), an obscure Spanish artist. Esteve is a fascinating case study because most of his work, in the more carefree, dilettantish days of art scholarship, were attributed to Goya. Indeed, in last year's major Goya exhibition in Madrid none of the works now attributed to Esteve, and which in some instances remain on display in museums as by Goya, were included in the exhibition. It is only recently that Esteve has been re-established as a distinct artistic personality although, as anyone can see, it is obvious why the misattributions occurred. Esteve was Goya's favourite pupil and assistant.



THEFT

Darryl Georgiou, who specialises in interactive art objects, has had a work (above) stolen from a West End gallery. Entitled *History, Memory, Legacy*, it had just been awarded a prize. The artist is offering a reward of £1,000 for its return. The picture responds to heat from the viewer and shows the artist as a boy in the foreground or an adult in the background. Georgiou will work closely on interactive displays with the new Walsall Art Gallery when it opens next year.

STUNT OF THE CENTURY

At the Venice Biennale, where they have more stunts per hectare than Goose Fair, Russian opportunist Oleg 'Olegover' Kulik outdid most. Visitors were invited to place their heads in a glass vessel the shape of a cow's vagina and watch videos of the artist engaging in acts of bestiality with a range of ani-

mals from cows to rabbits and turkeys. A spokesman for Kulik said: "He wants to explore in his mind what it means to be an animal." Well that must be all right then.

CORRECTION

The article on art education we published in November last year, which was followed up with correspondence in June 1997, was not written by Tom Davies as stated but by Clare Davies, his wife, who also works in the art department at Cardinal Wiseman School. Sorry for that.

ART SUPERMARKET

The Art Supermarket has just announced two major new venues for the autumn, Brown Thomas in Dublin from October 1 and Jenners in Edinburgh from November 12. These will be the first such events in Ireland and Scotland and painters interested in taking part should contact 0171-359 2750.

NEW GALLERY

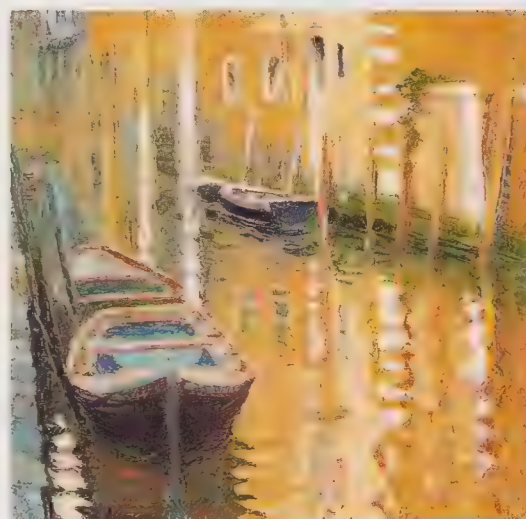
Gordon Reece Galleries has opened at 16 Clifford Street, London W1 (01423 866219). The gallery will continue to operate from Knaresborough, Yorkshire. The programme in London will be as varied as in Yorkshire and will include tribal art as well as good contemporary art with no lip-service paid to fashion.

This year's exhibition
includes over fifty new paintings



Provence - Chaîne des Apilles from Eygalieres

canvas 24 x 24 ins



Venice - Moored Barges and Soft Reflections

canvas 12 x 12 ins

EXHIBITION

Wednesday 10th - Saturday 17th September

Catalogues available £7 inc p&p

"In this exhibition Alan is still lingering over Provence. He remains captivated by the reflections in Venice, although recently it is the fishmarket that sparks his imagination. But, in keeping with the character of a man who delights in exploring contrasts, he has turned to Ireland.

This fresh terrain suits Alan's palette perfectly. The intense, earthy colours that he likes to use mirror the mood of the landscape. Equally, his painting knife suggests the flat rock shapes and angular silhouettes of the cottages with ease.

In *Donegal Bay towards Dusk* a dark rocky foreground is set against the flattest, calmest waters and the palest, smoothest sky. In *Connemara - Gathering Storm* the illuminated foreground is juxtaposed with brooding, churned-up clouds. There is drama and beauty everywhere, and a thrilling tension in the new collection."

extract from the foreword to this year's catalogue, by **Emma Burn**, art critic and journalist.



Connemara - Gathering Storm at Ballyconneely

canvas 16 x 20 ins

Gallery Opening Times: Weekdays 10 am-4 pm, Saturday 10 am-4 pm

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Alan
Cotton

Update

"The only trouble today is that the paintings which most RA's produce and the ones they select to exhibit in their annual summer show are no good at all. No, that is an understatement. They are absolutely dreadful."

Paul Johnson — The Spectator

Briefly...



The exhibition of the annual Singer & Friedlander/Sunday Times Watercolour Competition is at Mall Galleries, SW1 September 10-20: winners to be announced September 7. Could this picture, *Winterscape VII* by Martin Turner (above) perhaps be in with a chance of a prize? Or will it be the expert Leslie Worth for the second year running?

A survey in Holland revealed that only 28% of adults had heard of Warhol and that their ideal painting was an abstract with blue in it.

The Spanish parliament has announced that Picasso's *Guernica* will be loaned to the new Guggenheim Museum in Bilbao where it will be seen by the Basque people whose Blitzkrieg by the Nazis inspired it.

Francis Maude is the new shadow Culture secretary.

A new portrait of Tony Benn, painted by Humphrey Ocean, has been unveiled in the National Portrait Gallery: curious how the MP is beginning to look like Rolling Stones drummer Charlie Watts.

GRIST TO THE MILL

Dame Catherine Cookson, generous benefactor of things Geordie, dived in at the last moment with £250,000 over five years to save Newcastle University's Hatton Gallery from mothballing. The anomaly in all of this rumpus was that while the Hatton was dying for lack of money the city had a bid in for £33 million of lottery cash to build a contemporary art centre in the old Baltic Flour Mills on the Gateshead bank of the Tyne. This grant has now been awarded by the Arts Council, who have additionally agreed to stump up the revenue funding for the centre of half a million a year for the first three years. In an unprecedented move the annual running costs are to come from the lottery. We feel duty bound to point out that allowing the Arts Council to use lottery money for revenue purposes is the most dangerous development so far for lottery arts funding. Alarm wouldn't be so acute if it wasn't for the bias towards conceptual art shown by Arts Council sponsored galleries. The Arts Council has already surrendered any right to be taken seriously as a fair disburser of public money in the visual arts. Indeed, they have become over the years an organisation informed by such strong partiality that in any other walk of life their bias would be referred to a regulatory body.

There is now little anyone can do to prevent the Flour Mills becoming the NE regional headquarters of the State Academy of Contemporary Art. What are the odds that the first director of the Flour Mills will be a former employee of the Arts Council or the Regional Arts Board? [About 50/1 on! Ed]

LIVERPOOL 6 MAHON 3

When Merseyside museums imposed an admission charge in July, Sir Denis Mahon, as expected, revised his will such that the three 17th century paintings earmarked for the Walker Art Gallery will now go abroad, probably to the National Gallery of Ireland in Dublin. For Sir Denis it is a matter of principle that the museums who receive his paintings should be free. The paintings involved are by Guercino, Giordano and Pier Francisco Mola.

THE TURNER PRIZE

The Turner Prize shortlist – Gillian Wearing (see below), Angela Bulloch, Cornelia Parker (see below) and Christine Borland – is yet another freak show of artists who make interminable, amateurish videos or bludgeon a single bad idea to insensibility. The State Academy of Contemporary Art, presided over by Magister Ludi Nicholas Serota, who at this time of year is usually to be found up to his neck in clichés, has institutionalised conceptual art



New shows

Mary Griffiths, winner of the 1995 Hunting Art Prize, has recently shown in a mixed exhibition at John Martin, 38 Albemarle Street, W1 (0171-499 1314). Griffiths works very slowly and carefully, her small productivity being increasingly sought after. *Untitled* (above), 1996, charcoal, costs £1,700. Her work will feature prominently in 'Art on Paper', the Christmas exhibition at the gallery.

In 1797 JMW Turner was invited to paint watercolour views of Harewood House near Leeds. To commemorate this commission etcher Norman Ackroyd RA was asked to make four views of the house. Along with 80 others of Ackroyd's bravura etchings of landscape and weather from Yorkshire to the Hebrides, these will be on exhibition at Harewood House (0113 288 6331) from August 23 to October 6. Ackroyd is the perfect choice for this commission, being a natural heir of Turner in his love of landscape in its many climatic moods and guises. Additionally, having been born in Hunslet, he is a devoted Yorkshireman who knows intimately the lie and feel of the land in his home country. Of this commission Ackroyd writes: "Memories of summer Sundays, setting out from Leeds on bicycles to climb over the watershed from Airedale into the magic of Wharfedale –

even further with this squalid selection. Much has been made of the fact that the shortlist is an all-woman affair. This is an irrelevance: there were four male duds last year and there are four female duds this year: that's equality in action for you. As ever it would be fascinating to be a fly on the wall at the judges' deliberations. We have a suggestion to make which will save the judges much time. As it is impossible to gauge the respective merits of works which are not comparable and for which the criteria of judgement are arbitrary, why not just award the prize to the artist with the biggest breasts. This is not as flippant as it sounds. It would go down well with those whose interest in art Serota is allegedly eager to arouse – i.e. the Sun-reading prole – and it is at least as bad a criterion as the ones they already use.

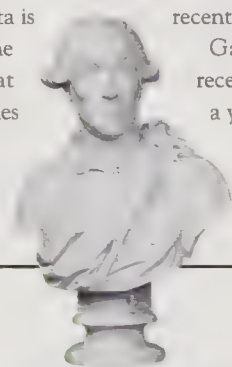
The good news as far as the Turner Prize is concerned is that the two female artists,

Sarah Lucas and Tracey Emin, who pulled every string in the book in order to get nominated, weren't.

The tragedy of the Turner Prize is that for the next few months it will monopolise discourse about contemporary art to the exclusion of all those whose work is ineligible for this prize because they are "the wrong kind of artists". No one else will get a look in. The disservice done by the Turner Prize is to convince many of the misrepresentation that 'conceptual' is synonymous with 'contemporary'.

GILLIAN WEARING

Wearing is a nominee for this year's Turner Prize based on a recent show at Chisenhale Gallery. Chisenhale receives at least £70,000 a year public funding: £6,000 from the Arts Council and the balance, the lion's share, from



This (above) is Indian army chief General Sir Eyre Coote, a marble bust by Joseph Nollekens (1737-1823). It forms part of a new display, 'Soldiers of the Raj', at the National Army Museum, Chelsea (0171-730 0717) drawn from the museum's extensive archives. Nollekens, who was born in Dean Street, Soho, is a capable, tidy sculptor though nothing groundbreaking. The posthumous biography of the artist by his former servant, John Thomas Smith, is the funniest and among the most irreverent written about any British artist. Smith was left out of Nollekens's will and therefore wrote a biography in which every

word is written in green bile and testifies to the meanness and churlish manners of his master. The servile art writers we have today should be forced to read it. Watch out for it in second-hand bookshops.



Penelope Watching TV (above) by James Lloyd has won the £10,000 BP Portrait Award against some deserving opposition in what is a goodish year. The exhibition, which is highly recommended, continues until October 5 (see also Editor's Letter).

Christoph Bergmann's sculptures, which are rivetted together like the historic aeroplanes which in part inspired the artist to make them, are

the London Arts Board, which of course receives its money anyway from the Arts Council. There is of course nothing remotely worrying about the fact that Gillian Wearing is one of the visual arts advisers of, er, the London Arts Board. Additionally, why, when she is one of the most successful of contemporary artists with a successful dealer, should public spaces be used by artists and dealers to underwrite reputations? Should not the artists' dealers be expected to hire these spaces?

ART SELLS FLATS

Young British artists have now become so famous that their presence in a particular locality is a big selling plus. So it is that a press release from estate agents Stirling Ackroyd arrives telling us that Mona Hatoum, she whose Turner Prize exhibition featured a video of her insides, has moved into Spitalfields, already home for many

years to the Morecambe and Wise of visual art, Gilbert & George. Hip first-time buyers must be flooding in by the score on the back of this advertisement for the district. For those of you who are nosey Hatoum's flat is solidly bourgeois and resembles a trendy gallery with spartan 'installations' of furniture.

KITAJ WINS PRIZE!?

The Royal Academy is, it seems, just as bankrupt as the Arts Council. Any right the RA had to be taken seriously went west when they awarded Kitaj's *Sandra Three* the £25,000 award for the most distinguished painting in the summer show. What a feeble, sprawling conceit that painting is. What a feeble, spineless choice. Sad man, sad institution.



Allison Lambert exhibits new charcoal drawings at Jill George Gallery from September 16 to October 17: *Vernum Tempus*, above. This is her first one-man show for some time although her work has attracted admiring glances when shown at art fairs and in mixed shows. Lambert uses mythology and recent works have featured the bull as a symbol of life forces. The artist emphasises that her images "are not illustrations of particular people or events, they are more a total sum of a feeling that I am trying to convey."



on show at the Imperial War Museum until September 21. As a student of the Munich Academy he was (is) an habitu  of the Glyptothek, whose Greek and Roman fragments have also inspired the artist. Bergmann writes: "The more fragmentation there is, the more freedom and possibility it gives me as an artist for reinterpretation and combination. The fragmentation of antiquity seems to clear the way for new ideas. Walking through that wonderful temple of the muses, I always felt – besides my admiration – an urge to make a statement about our time as well, about how antiquity reaches us; instead of just dream-walking in a distant Arcadia. I'm hoping to achieve this by transforming these torsos into aluminium and combining them with aerodynamic shapes. And I'm using Greek and Roman art in my work because I simply couldn't invent a better form for the human figure."



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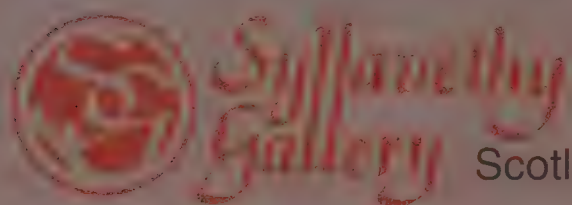
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Update

"These days, a philistine is not someone who despises art. He is more likely to be the person who bends it to a thoroughly unworthy purpose or subjects it to unworthy tests – such as the attempt to make it fit this government's chosen image of deodorised freshness."

Anne McElvoy – *Daily Telegraph*

Briefly...

Martyn Brewster is showing paintings, prints and drawings 1969-1997 at the Russell-Cotes Art Gallery, Bournemouth until September 21 coincident with the publication of the first monograph on the artist published by Scolar Press, £25

A new sculpture, *Tools for the Shaman* by Jake Harvey, has been sited in the sculpture courtyard of the Hunterian Art Gallery in Glasgow.

The last recorded preparatory drawing of ten known to have been made by Seurat for *Bathers at Asnières* of 1884, has been discovered and is currently on show in the exhibition at the National Gallery.



30 Welsh sculptors are exhibiting in woodland and pasture at Coed Hills, St Hilary in the Vale of Glamorgan until September 15: above, a piece by Dominic Walpole.

An antiquities restorer who smuggled objects from Egypt by disguising them as gaudy souvenirs to fool customs has been jailed for six years.



JA ODER NEIN?

Two historians are arguing over whether this drawing of Adolf Hitler (above) is a self-portrait. The signature is authentic but it looks, according to one expert, as if the subject only autographed the work of a hack portraitist, like those that used to occupy the pavement outside the National Portrait

Gallery. The drawing is apparently too refined for the normally useless Austrian. The sketch was looted by a British soldier from a bombed-out building in Essen.

BIRTHDAY HONOURS

In our cursory glance through the Queen's Birthday Honours List the following awards to artists and art persons took our eye: David Hockney was made a Dame, otherwise known as a Companion of Honour; Abraham Kenneth Snowman of the South Bank Centre, got a CBE; Nick Park, boy genius animator of *Wallace and Gromit*, CBE; Martin Wyld, chief restorer at the National Gallery, presumably for services to restoration, CBE; Angus Grossart, chairman of the trustees of the National Gallery of Scotland, a knighthood.

Of his Damehood Hockney said: "If it will please a lot of people that

will please me. If it annoys some people that will also please me." Do we not detect here just a teensy weensy little soupçon of Kitaj pique?

ICA £££ PDQ

The cash-strapped ICA was a touch miffed recently that the usually generous Damien Hirst responded to a request for a donated work for a charity auction by giving them a painting which was one inch by half an inch and featured half a dot on it – not even a full dot. Such is the svengali-like power of Hirst's reputation that even this miniature daub fetched six grand, which is both six grand more than the ICA deserves and six grand more than the picture is worth. In the same auction a forty-inch *Shelf* by Rachel Whiteread went for £26,000 while 16 stencilled monkeys (definitely no comment) by David Bowie fetched £3,000.

Artbollocks Part 761...

We get a strong impression that you're not listening out there in the publicly funded gallery sector. The object of public funding for the arts is that the money is spent to edify the public and certainly not to indulge in obscurantism. At least that is what we understand to be the theory. Enter Kate Davis, whose publicly subsidised exhibition 'Come' is at Milch, 144 Charing Cross Road, W1 (0171-379 4338) and then at Newlyn Art Gallery, Penzance and South Hill Art Centre, Bracknell, with this steaming heap of artbollocks: "The impetus behind this exhibition lies with the desire to tie together elements of Davis's working practice. The impression is one of eloquence. Selected signifiers are represented by minimal objects and images where spatial relationships are carefully tuned to

lead the viewer through a chain of references that hint at underlying texts within the work. The poetry of the work evolves through personal and literal reflection." All of which tells us precisely nothing. Good old Arts Council.

Meanwhile, Richard Foster's *Taped* installation was shown recently at Saltburn Gallery, Saltburn in Cleveland. Hear this: "Foster is to apply various thicknesses of industrially used packaging film directly to the interior of the gallery space. The traditional frame of the canvas is obliterated as the linear design migrates directly on to the wall surface. The gallery also possesses a glazed frontage. The tape continues the circuit of the gallery, applied directly to the glass and traversing 'incidents' such as the window mullions and skirting boards that localise the

piece to it's (sic) setting. At work also are notions of inside and outside; the 'white cube' of the 'given' gallery architecture and the street from which people enter. The process of the painter, which relies upon tape as a manufacturing device, is simultaneously interrogated. It's (sic) usual 'absence' from the surface of the finished painting or object is now the 'presence' to be found in this installation.

"Notions of inside and outside... the process of the painter, which relies upon tape as a manufacturing device, is simultaneously interrogated ..."

Does anyone give a halfpenny toss about any of this? Why does the public have to pay for such drivel? And while we're asking questions, why can't public money be spent on art that's about life and is in a language, visual and verbal, that we all understand?

A BUNCH OF CUNST? YOU BET!

An organisation called Cunst Art ('for feminist arT-error action') keep sending *Art Review* information. Doubtless this organisation believes in something passionately enough to keep pouring out expensive propaganda but it isn't something they seem able to explain in words that three people in the *Art Review* office with a total of 12 years at university between them can understand. Something to do with 'old boy' networks. We can't make up our mind if they have misspelt the German for art or haven't the balls to call themselves something obscene. Anyway, perhaps they'll fahrt off home now that four bits of skirt are on the Turner Prize shortlist.

THE PUBLIC PAYS

It is reported that the Rachel Whiteread exhibition in Venice has cost the British Council £200,000 to stage. Why should the public pay for this? Why can't Whiteread's dealer, Anthony d'Offay, one of the richest in the world, underwrite some of this cost? It is he after all who stands to capitalise most from the prominent coverage given to Whiteread's merchandise: her prices are sure to rise as a result of the exposure. This is another example of the public paying to promote a reputation from which a few others

will benefit. As we noted in the last 'Update' one of Whiteread's small works sold recently for \$167,000... to d'Offay.

PUBLIC ART AND THE LOTTERY

Among 69 awards made recently by the Arts Council lottery were the following relating to the visual arts: Leicester Print Workshop received £40,055 to purchase new etching and lithographic facilities; PhotoARTS 2000, Huddersfield got £1,225,980 for the commissioning of 15 pieces of public art; Studio 3 Arts of Barking received £21,632 for garden sculptures at Faircross Community Complex; Art in Hospitals, Dorset got £331,000 for a series of public art commissions.

Art Review's prediction that the country is on the verge of an epidemic of public sculpture is coming to pass. The lottery is encouraging a mentality that every available hiatus on the pavement should have a sculpture. What the lottery is not doing is ensuring that we produce the kind of sculptors with the level of skills that live up to both components in the term 'public art'. Too often 'public art' means the production of curiosities that are an offshoot of the entertainment industry to the extent that most public sculptures wouldn't be out of place in Disneyland.

PIXCELLATED

The Art Connection, in conjunction with Burlington Gallery, is the first gallery, they tell us, to have sold a painting via the Internet. The buyer was from overseas. He entered the Burlington's virtual gallery via Art Connection and purchased a painting by 19th century artist Henry George Todd for £5,000. By the way, Art Connection's web site is <http://www.art-connection.com>.



Merchandising Art

Campbell's Soup and the Andy Warhol Foundation have agreed a licensing deal. A range of goods will be produced featuring Warhol's Campbell's soup label. Among the items to carry the logo will be beach towels, carpets and stationery. Art enthusiasts are apparently queueing up for the opportunity to buy such material. They seem to be a bit late on the bandwagon because this rare, single-breasted jacket (above) printed with Warhol's soup can design was made in 1970. It will be auctioned by Christie's South Kensington on September 9: estimate £800-£1,200.

However astonishing it may seem that someone can buy a work of art they have seen only in pixels, the proliferation of art-related activities on the net means that from the next issue *Art Review* will be carrying an 'Art on the Net' column within the Update pages. Please send information to David Whittaker, c/o *Art Review*.

£90,000 RICHTER

German painter Gerhard Richter has won the Praemium Imperiale of £90,000 awarded by the Japanese Arts Association. What's the point of giving so famous an artist a prize? As if he needs the money! The sculpture award went to American George Segal and the architecture prize to American Richard Meier, who is currently completing work on the new Getty museum complex in California. The British representative on the awards panel is Sir Edward Heath. What we wouldn't give to overhear Sir Edward's considered appraisal of Richter's paintings.

ARTS SPONSORSHIP

It's a bit rich of the government to starve arts organisations of proper funding, thus forcing them into the hands of commercial sponsors, and then instruct them that they are not allowed to accept money from, for example, tobacco companies. The government doesn't bat an eyelid when arms manufacturers sponsor arts events even though their products are responsible for killing at least as many people as tobacco does. And what about those sponsors whose business is conducted with unsavoury regimes, and that includes virtually any company trading in Africa. In the end hardly any company is squeaky clean on the ethics front. Incidentally, does a teenager really start smoking because they attended an exhibition or a concert sponsored by Gallahers? Of course they don't, but don't tell the fools at Gallahers.

THE REAL THING

Evidence that stardom is the new religion is endorsed by a new school of contemporary art. This school's headmistress is Turner Prize nominee Cornelia Parker. Parker's angle is to

exhibit objects associated with famous people or events. This is modestly diverting and works on the 'ooh fancy that' principle: "Ere look at this. It's the cigar what Winston Churchill was smoking when he heard the Germans had surrendered. And this is a bit of nail from Disraeli's big toe what he picked off during a debate on the 2nd Reform Bill." The very thing, as Beatrix Potter's Mr Jackson might say.

Richard Levy jumped on this particular bandwagon at this year's Royal College of Art degree show with an exhibition of stars' leftovers. There was a cigarette butt smoked by David Hockney and a beer bottle from which Liam Gallagher had swigged. Allegedly. Using the same cynicism which makes us suspect that Richard Long suffers from agoraphobia and is an overweight couch potato who has never walked further than the corner shop, we suspect that Levy, hard up for a degree show, just arranged the debris of a night on the piss and made up a load of nonsense about celebrities.

*** **Special reader offer:** We are issuing a limited edition of 25 Staedtler HB pencils, each of which has been chewed by the editor of *Art Review* while writing a poisonous editorial about the Arts Council. Each comes with a certificate of authenticity signed by the editor and his dentist. £300 plus £15 p & p.

THE FUTURE IS ORANGE

Having received permission from the farmer, Ian Elliott, an art student at Falmouth, dyed 20 sheep bright orange. He explained: "As long as the rain does not wash out the dye, people should be able to see orange dots of colour moving among the green." What intrigues *Art Review* is the criteria Mr Elliott's tutor uses to decide whether the work is a success and worthy of a first, or a failure and sufficient justification to send him back to the dole queue.

DEATHS

Edward Bishop, painter, 94
James Lee Byars, artist, 65
Salvatore Flume, Italian figurative painter, 81
Emilio Coia, caricaturist, 86

Update

"Would we miss the Turner Prize? Probably not after the fuss died down. The BP Portrait Award would leave a real hole."

William Packer – *Financial Times*

UPSIDE DOWN

During the summer the Royal Academy was playfully lampooned in the newspapers for hanging two abstract works upside down. This is easy to do. The *Evening Standard* recently printed an abstract by Ellsworth Kelly the wrong way up. When such things happen there is no reason why anyone should know the difference. In *Art Review* we have constantly fallen foul of abstract

artists whose works we've printed upside down or the wrong way round – in one famous case, a Gillian Ayres, we contrived to get it both the wrong way up and the wrong way round. In our case nobody would have been any the wiser if the artist herself hadn't phoned up to remonstrate. It is our experience that in such cases only the artist ever knows which way up a painting is supposed to go. The rest of us don't care.

Do we not take an awful lot on trust when we view abstract paintings? Too much perhaps?

TOP ART DEALERS

The recent publication of sales statistics shows that Richard Green is still the biggest art dealer in Britain with sales of £43.5 million in 96/97. In the same year Anthony d'Offay achieved £14.2 million sales, Waddington £12.3 million

and Agnew's £11.35 million. D'Offay made a profit of £1.6 million while Waddington remained solvent with £394,000 in the black. Among the top ten lossmakers of 1996 were Agnew's with £1.1 million, Colnaghi £760,000 and Leger Galleries with £249,000.

RW RA NO TA

So Rachel Whiteread has thumbed her nose at the Royal Academy's offer to become an RA. Who does this reflect on worst? The Royal Academy is so desperate to beef up its image that it's offering letters to anyone with a reputation, on whatever flimsiness that reputation happens to be based. Whiteread could hardly be a member of both the existing academies, the other being the one of which she is already a member, the State Academy of Contemporary Art. We are bound to say, however, that she would fit in well at the Royal Academy because, like many current RAs, she's a one-trick pony and trots out the same idea year in year out. She'll be joining the Chelsea Arts Club soon, a sure sign of a terminal loss of imagination.

It looks increasingly likely that the greatest sculpture since the *Rondanini Pietà*, namely Whiteread's proposed Holocaust Memorial, will not now be constructed in Vienna where warfare has broken out between opposing factions. Whiteread, who is understandably piqued, told the *Independent*: "I absolutely refuse to move the piece to another site." With its echoes of "The Chancellor of the Exchequer enjoys my full and complete support", it sounds to us as though the piece is already being boxed up for despatch to Mr Saatchi. *Stop Press*: To add insult to injury the superannuated decorative abstractionist and former champion of 'Kitchen Sink', Jack Smith, has also told the Academy to sling its hook.



Auctions

Auction records

A world auction record was set recently for a painting by Victor Pasmore (b. 1908). *The Studio of Ingres* (above), painted in the 1940s before the artist famously went abstract at the end of the decade, and which was based on intimate drawings of his wife, sold for £221,500. Further world auction records were set in the same sale when *The Tomatoes* by Lucien Pissarro (1863-1944) sold for £430,500 and a still life by William Scott (1913-1989) went for £117,000. Phillips also recently concluded a successful sale of Modern British painting. This small por-

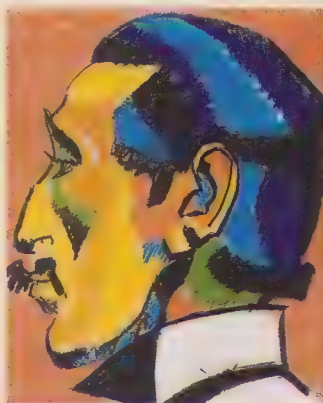
trait of Horace Brodsky (below) of 1913 by Henri Gaudier-Brzeska (1891-1915), done at a time when Cubism and Futurism were superceding Post-Impressionism as the dominant trends among younger artists working in London, fetched £29,000. For those interested in the extraordinary career of 'Savage Messiah' Gaudier-Brzeska, which ended when he was shot through the forehead in the trenches aged 24, should get the excellent book on his art and life, *Gaudier-Brzeska* by Evelyn Silber and David Finn, published recently by Thames and Hudson, £40. The book dismisses many myths surrounding this mercurial artist while portraying a complex, eager young

man who was still in the process of finding his own feet in the range of media he used when he was picked off by a German sniper. There is no question that this energetic vanguardist would have developed into one of the significant sculptors of the century.

In the same auction a record was achieved for a painting by Patrick Heron. *Blue Painting*, 1958, fetched double its estimate at £41,000.

American Art Market

Many are beginning to realise belatedly the high quality of less fashionable American work. In recent sales of American art, a Winslow Homer of a Civil War soldier fetched £1.6 million while records were established for both Thomas Eakins and Andrew Wyeth, works by whom are now pushing a million pounds each.





THOMPSON'S GALLERY



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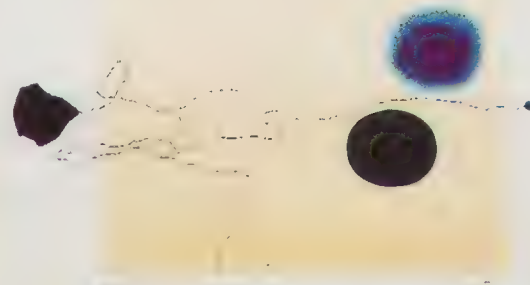
- 1 *Field* by James Judge, mixed media, Adam Gallery, Bath, £675
- 2 *Sensory World 7* by Victor Pasmore, etching and aquatint, Marlborough Fine Art, £450
- 3 *Green Room* by Howard Hodgkin, etching, Wiseman Originals, £3,500
- 4 *Piglet 3* by Nicola Hicks, charcoal, Flowers East, £2,500
- 5 *Untitled* by Scottie Wilson, watercolour, Henry Boxer, Richmond Hill, Surrey, £2,500



2



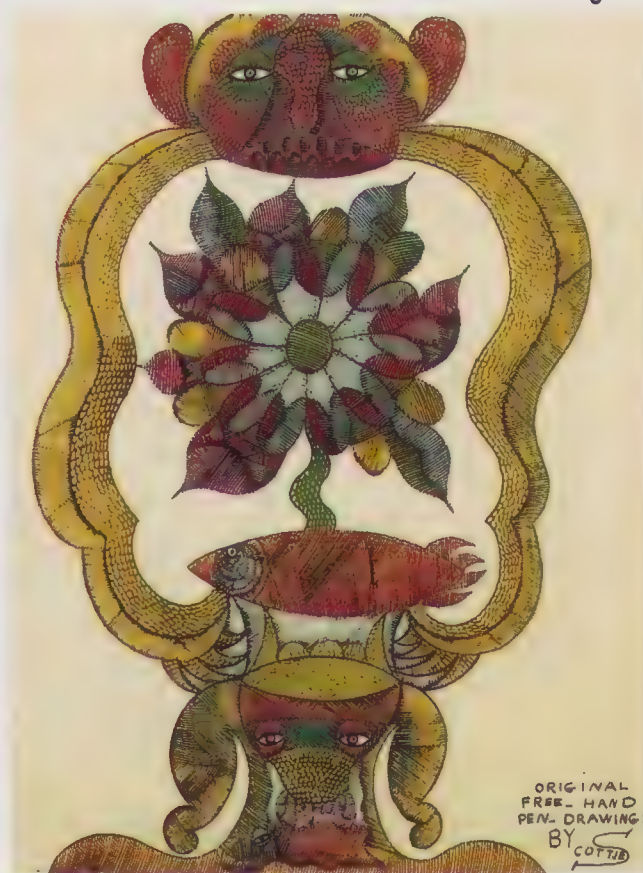
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5



4



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EDWARD LUCIE-SMITH casts a critical eye over

- *Blimey!* ○ Roy Strong's diaries ○ Kitaj's high opinion of himself
- The Turner Prize shortlist ○ The alleged 'ideas' behind conceptual art
- A deadly Chinese artist at Marlborough Fine Art ○ Sidney Nolan at Agnew's
- A superb show of Hiroshige at the British Museum
- And a once-in-a-lifetime Seurat exhibition at the National Gallery

CRITIC'S DIARY

I have been reading two books more or less simultaneously. One is Sir Roy Strong's *Diaries*, the other is Matthew Collings's *Blimey!* – the first product of the new publishing alliance between David Bowie and the magazine *Modern Painters*. Both are fascinating, though neither is good. Collings's effort, indeed, could be characterised as being fairly awful. The style, which a reviewer in the *Evening Standard* compared to *1066 and All That*, is a development of the *faux-naïf* manner Collings uses for his diary-style chronicles in *Modern Painters*. In fact, what it really recalls is not 1066 but the knowing scattiness perfected by Anita Loos in *Gentlemen Prefer Blondes* – a truly curious vehicle for anything resembling art criticism. But 'criticism' is not really Collings's purpose, though there are moments when he reminds me of Alexander Pope's famous lines on Joseph Addison:

Damn with faint praise, assent with civil leer, And, without sneering, teach the rest to sneer.

Here is his verdict on David Hockney, for example:

He has become a strange old loony figure. Deaf and alone – except for sycophants, apparently, and his dog – and living in Los Angeles. Doing opera sets. And re-doing Picasso and Matisse and Cubism in a way that seems superfluous. There's still some electricity but he seems lost out there. He doesn't want to live in London because of the pettiness, he says.

In the early 80s there was a dismissive review by David Salle, one of the superstars of the New York artworld then, in *Artforum* about him, where he said Hockney was just irrelevant to anything, and he couldn't understand

why people paid any attention to him. At times you can almost agree with that kind of attitude, because obviously Hockney is such a sacred cow. But at least his character goes on changing and developing in an interesting way.

Note how neatly the barb is planted in the second paragraph – with the aid of Salle, whom Collings nevertheless presents as discredited. And note, too, how adroitly he avoids commitment to a wholly negative judgement in the final sentence.

But the real purpose of the book is not to offer a panorama of contemporary British art but to exalt the current BritPop scene and Collings's position as a member of it. One strategy is to connect this new manifestation as plausibly as possible to the 1950s bohemia dominated by Francis Bacon. Though here again he can't resist a dig or two. Seeing the artist on the escalator of South Kensington underground station, shortly before his death in Madrid, Collings reflects that:

[Bacon] was good at first, but then only did illustrational versions of his early inspired paintings. But he was always a magnificent star with a good act.

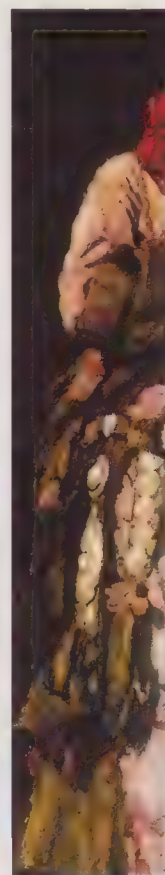
These observations are not the less malicious for being essentially true.

So what about BritPop itself? The way Collings treats this new movement could be described as revelatory, but not, I think, in precisely the way he intends. The deliberately frivolous tone of the text only half-conceals the fact that this is the exaltation of a self-regarding clique. Has the clique achieved anything artistically? On the basis of the descriptions and illustrations given here it is very difficult to tell, though one thing perhaps gives the

"Ellsworth Kelly made me see, more clearly than ever, why painting now seems to be in trouble as a means of expression."

game away – never have there been so many pictures of young artists (usually printed either full page or double page), with so few illustrations of their actual work (usually printed quite small).

I have to say, as a footnote, that while Collings, despite his best efforts, doesn't shock me with his book, there is one thing which shocks me profoundly, and that is its connection with *Modern Painters*. Karen Wright, editor of the magazine, is even listed as editor of the text. Peter Fuller, *Modern Painters*' founder, who would undoubtedly have loathed this book, not merely for its tone but for its support of almost everything he most deplored, is among those who come in for some stick. Collings describes him as being, at the time of his death in 1990, 'a creepy kind of neo-Conservative' – formerly 'an energetic Marxist [who] thought everything he couldn't understand, like almost all contemporary art, was capitalism.' I wonder how Ms Wright reacted as her eye passed over this? She was Fuller's deputy and friend, and he was on his way to visit her when he was killed in a motoring accident. But of course on the next page Collings characteristically takes it all back: '[Fuller] was very honest about his own personality and his power-madness and the conflicts that drove him and he made quite good jokes against himself.' So that's all right then, isn't it?



Anyway, in BritPop terms 1990 is an awfully long time ago.

Roy Strong's book is also largely about a clique – in this case the tight circle of the Great and Good to which directors of national museums inevitably belong. It is made up of those born to the purple (royals to the fore, non-royal dukes and duchesses – Bedford, Grafton, Devonshire and Buccleugh – just a step or two behind) but also of the self-made, of whom Sir Roy is proud to be one. He constantly harps on his humble origins, and expresses wonder at the success he has made of his life. In fact one of the major themes of the book is the continuing class struggle in Britain. Not the only theme, however – there are epic battles with the men from the Treasury, who starve museums of money; with the homosexual mafia, at their head Sir John Pope-Hennessy, Strong's predecessor at the V & A; and with philistine tycoons like Sir Terence Conran, one of the newly appointed V & A trustees, who opines of a Roubillac bust of Lord Chesterfield which Strong wants to buy that a copy would be just as good as the real thing. The diarist's reaction is worth recording: 'This is a man of achievement, yet he's no intellectual and I suppose I make him feel inferior and so as usual he bullies his way through, with all cudgels thumping.' Quite so, Sir Roy. Strong calls

Conran a sansculotte but is by instinct a member of the species himself – though with the firm conviction that some sansculottes are more equal than others.

I meant to avoid writing about the Kitaj affair, which has flared up yet again with the showing of the artist's gigantic *Sandra Three* (based on Manet's *The Execution of the Emperor Maximilian*) at the RA Summer Exhibition, but needs must, since the row goes on and on. There are signs that the establishment is now feeling just a teensy bit guilty about the treatment meted out to the aggrieved artist at the time of his Tate retrospective three years ago, Melvyn Bragg published a piece in *The Times* opining that some critics were nasty people, but prudently refrained from naming the guilty men, most of whom must be well-known to him personally – some, perhaps, may even be close friends. A committee headed by Germaine Greer and Peter Blake has just awarded *Sandra Three* a prize, as the best painting in the summer show (whereas Brian Sewell nominated it as the worst). RA, the Academy's house magazine, prints an interview with Kitaj himself, from which I cull the following:

The good guys are myself and Manet, both of us (Manet the greater, Kitaj the lesser) among those many fools who have exposed themselves not to art criticism but to warlike hatred and thuggery, with sometimes tragic results. So we shoot back in this painting as those attacked in war or those who encounter evil sometimes do. The picture is my little gift to Manet in heaven because he is one of my favourite artists.

One of mine, too, but my powers of self-identification are, alas, not as powerful as Kitaj's. It's also worth noting that, in Manet's *Execution*, the unfortunate Emperor, for whom Kitaj substitutes a monster representing the critics, is probably the 'good guy'. Manet was not an artist who made propaganda or inculcated moral lessons: that, essentially, was what his contemporaries objected to about his work. I guess it's one of the things I like about him.

I went to the press view of the Ellsworth Kelly show at the Tate, which was blessedly but surprisingly deserted. You need space to see Kelly's things at their best. They certainly looked very well here – bold monochrome shapes, or shapes constructed of large areas of contrasting

hues – sparsely placed in high white galleries. As the first gallery makes plain, his work comes out of Mondrian and Malevich, but in a slightly catercorner way. There's always the hint of something figurative somewhere: Matisse, and especially the late cut-outs, has obviously been a big influence. This is more directly illustrated by some of Kelly's prints and drawings, which are not shown here. In those the figurative elements are immediately identifiable. While I got a lot of pleasure from the show, it is nevertheless curiously thin – lacking not in physical weight but in intellectual substance. It made me see, more clearly than ever, why painting, *quae* painting, now seems to be in trouble as a means of expression.

Or, rather, it made me see why some kinds of painting are in trouble: the kinds that make a big gesture, and which used to entice the crowds through institutional doors. The new Turner Prize shortlist of 'feisty ladies', two of whom are among the BritPopettes celebrated by Matthew Collings, makes it plain that painting is now well and truly on the skids where official art (for which read 'public entertainment') is concerned. I think what bothers me about these conceptual and environmental works is not the actual mode of expression – the artistic conventions employed are after all well-established by now – nor even the general drabness and lack of visual impact. It is the amount of loose thinking they invite. The current mode, both creative and critical, favours rambling *ad hoc* allegorisation, a freewheeling extrapolation of ideas from an insecure base in the world of material reality. Almost any gesture or *acte gratuite* will do to set this process in train. As Cornelia Parker, one of the Turner Prize nominees, blithely remarks: 'I like to kill something off then resurrect it, blowing things up, throwing things off cliffs, having trains and a steamroller run things over.' It's tactless in the circumstances to ask if the result is worth looking at. Looking is not the point. But it's legitimate to ask if it is worth thinking about. Does it spark any worthwhile process of ratiocination? Probably not, I'm afraid.

One additional problem here – and it's one that no-one seems prepared to face – is the question of how art of this sort is to be financed. Despite the best efforts of Mr Charles Saatchi, it isn't really the kind of thing which can be possessed, which serves as a commodity. It's more like a theatrical

Tibetan Father and Daughter, 1997, by Chen Yifei at Marlborough Fine Art



performance. For the theatre you buy a ticket, though with places like the Royal National Theatre there's often a large element of public subsidy: that is, everybody pays for something which only a minority use. There's a consensus, certainly among the beneficiaries of this system (which include people like myself), that the financial inequality is a necessary injustice if we are to have a healthy and creative culture. With new contemporary art of the sort favoured by Turner Prize juries this imbalance becomes exaggerated. Museums in Britain are often in principle opposed to entrance fees, while their separate exhibition entrance charges, certainly for this sort of supposedly cutting-edge event, usually don't return much more than a fraction of the costs involved. This already creates dilemmas. The cost of museum support for this kind of art has to be factored in to general government subvention for the institutions themselves – subventions which can continually be squeezed. Do you, for example, restore a masterpiece or do you spend the money on turning some young tiger loose to make you an ephemeral environmental artwork? The real question, however, is how you keep the practitioners going in between times – what funds their day-to-day professional life? Grants from foundations and charitable trusts may help. So may business sponsorship. But I suspect that most artists who belong to this category are in one way or other, either directly or through employment in the art education system, the pensioners of the state. This may or may not be a bad thing, but one thing can be firmly stated: it represents a major shift in patterns of patronage.

But what about continuing patronage in the private sector, of the kind which accepts the idea that art is a commodity – that it consists, basically, of material objects which can be bought and sold? There's quite a lot of current painting which isn't worth looking at either. Marlborough Fine Art, home to Francis Bacon and numerous other *eminentissimi*, has a truly extraordinary show devoted to the work of Chen Yifei, said by some to be China's most eminent living artist. Chen started as a propaganda artist in the service of Mao, then moved to New York and was 'discovered' by the late Armand Hammer. His paintings – charming oriental girls with birdcages, rugged Tibetan peasants, Chinese canal scenes – wouldn't have looked out of place in a RA Summer show circa 1900. The last British artist to paint

like this was Frank Brangwyn, and look what happened to him.

Next door, at Agnew's, is a much more interesting exhibition – a retrospective of the work of the late Sir Sidney Nolan, the first major showing of his work since his death in 1992. By the time he died, Nolan, once very celebrated, was a somewhat forgotten figure. His work had been elbowed aside by the new passion for Australian Aboriginal art. As an Anglo, he was no longer allowed to speak for the country in which he had been born. Despite his frequent excursions into other kinds of subject matter, Nolan remains a powerful advocate for the Australian spirit of place, and the Ned Kelly and Mrs Fraser paintings in particular still make their impact as serious works of art, none the worse for a dose of unfashionable narrative content. Nolan was very prolific – though not as mind-numbingly prolific as the Aboriginal artists who have replaced him in public esteem. Not surprisingly, his output was uneven. His work has a loose, improvisatory quality which can easily go wrong, and when it does what he produces seems empty and superficial – a bit like the less successful work of John Piper. At his best, he is a fine colourist, and the better paintings – even a non-Australian one like Rimbaud at Harar – have a hallucinatory quality which makes them stick in the mind.

The news comes that Tony Blair has decided in favour of the Millennium Exhibition in Greenwich. Only he, Peter Mandelson and (naturally enough) Lord Rogers and the commissioners in charge seem to be truly in favour of it. The project is defended by references to the Great Exhibition of 1851 and the Festival of Britain a hundred years later. Both succeeded for particular reasons – the Great Exhibition was the very first 'universal' show, featuring items from all over the world. The Millennium show won't do that. The Festival of Britain celebrated this country's at least partial recovery from the war. There is no sign that the year 2000 will mark a social or economic turning point in this country. In fact, if the economy continues to overheat, we may well be in the middle of yet another recession two-and-a-half years from now.

As far as one can make out, from rather vague statements in the press, the actual content of the show is still fuzzy – it is being put on, not for any very specific reason, but simply for the sake of having a

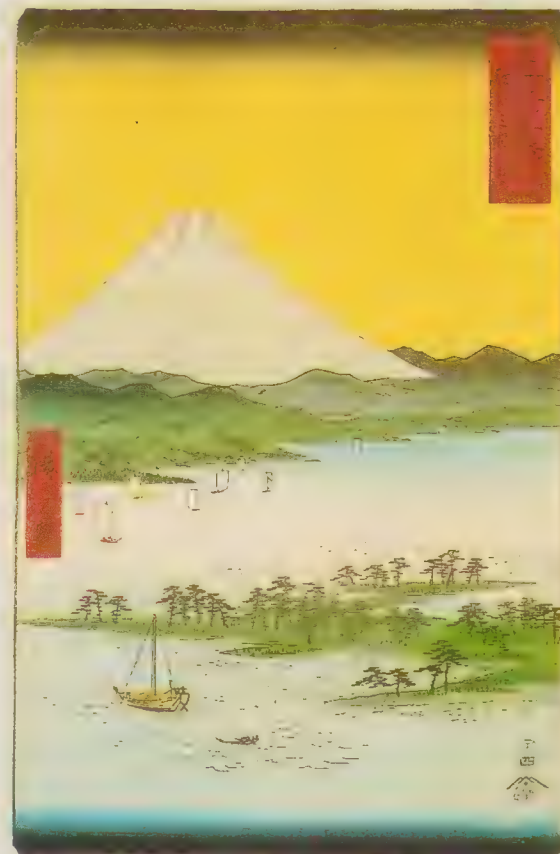
show. The attitude seems to be that Lord Rogers has devised such an exciting structure we're bound to find something suitable to put in it – 'it'll be all right on the night' in fact. The general thought is that the show will be 'a celebration of the future'. This is something to make the spirit groan. The one thing we do know about previous attempts of this sort – at the New York World's Fair of 1939 for example – is that such prophecies of what is to come are always wildly inaccurate. Something no-one has thought of comes along – like the personal computer – and society changes in a way none of the so-called 'experts' have managed to predict.

One minor indication of possible trouble in store is the report that Stephen Bayley is now going to be in some way involved with the show. Remember him? He was the Conran acolyte who ran the Boilerhouse at the V & A for a while, went on to the Design Museum, then fell out with Conran and more or less vanished from view. At the Boilerhouse

he used to do things like showing what was then considered to be 'bad design' on plinths made from dustbins – this seemed very

Below Top:
The Pine Beach
at Miho in
Suruga
Province by
Hiroshige
(1797-1858) at
the British
Museum

Bottom:
*The Station of
Ol* by Hiroshige
at the British
Museum



trendy at the time. It was rumoured that Roy Strong loathed both the Boilerhouse (a separate fiefdom within the museum) and its *wunderkind* director – though interestingly enough neither rates a mention in the published version of his Diaries. Too insignificant? Or were Strong's comments too vitriolic for publication?

I did a search on the Internet to try and discover what Mr Bayley had been up to recently. Very little, if this source is to be trusted. The most substantial item was a press release from the Italian menswear firm Brioni, advertising a glossy promotional publication to which he had contributed an essay. Well, I expect being a consultant to the Millennium show will call for the display of a few natty suits.

The art critics on the broadsheet papers who have cast in their lot with the avant-garde, notably Richard Cork of *The Times* and Waldemar Januszczak of the *Sunday Times*, have been curiously downbeat about the new Kassel Documenta. One can think of various reasons for this – the fact that it contains few British artists, for example, and thus offers no scope for the kind of nationalist triumphalism which marked their descriptions of the Venice Biennale. Though Waldy frequently licks his chops in public at the thought of all the 'feisty ladies' now inhabiting the art world, Catherine David, the French curator of Documenta, is clearly not the kind of dominatrix who turns him on. Her taste, it seems, runs heavily to the sociological and the morally improving. No room for provocateurs like Jeff Koons, and none for Damien Hirst either – just, it seems, rows and rows of photographs, and one video-monitor after another. I'm tempted to adapt the old crack about opera-going – that liking opera is another way of not liking music. Liking artists' video is another way of not liking art.

Just as I am about to conclude this, some real art – real by anybody's standards – heaves its way into view. First the Hiroshige exhibition at the RA. Then the show devoted to Seurat's *Baignade* at the National Gallery. The Hiroshige show ought to be monotony itself. One Japanese landscape after another, all in the same medium (the woodblock print), and nearly all of them the same size. Instead of which, one is continually impressed by his tireless inventiveness. It is particularly interesting to see how he uses his extremely recalcitrant medium, opposed to spontaneity, to render

Right:
Study for Une Baignade by
Seurat at the
National Gallery

Below:
Horses in the Water by
Seurat at the
National Gallery



ephemeral effects of weather. He is good with waves and swirling water, like his older rival Hokusai, but even better with snow and falling rain. His

image of a vast pine-tree in a deluge is a perfect emblem for the British summer of 1997. If one wanted to convince someone of the importance of simply contemplating the visible world – standing there and looking at it without preconceptions of any sort – this would be the exhibition to take them to.

The Seurat show does have a faint moral undertone. One of its themes is the new urban proletariat and the way the new industrialised metropolis – in this case Paris – had started to encroach upon the countryside. Asnières, where the *Baignade* is set, was the point where, in Seurat's day, the country met the town.

His great picture, painted when he was only twenty four, is one of the National Gallery's most celebrated possessions, and the exhibition, which traces the painting's roots, its actual genesis, and its consequences for art, does it proud. There is never likely to be another major Seurat retrospective, even an incomplete one – in fact, the *Baignade* wasn't lent to the last and almost certainly final Seurat survey, held in Paris and the United States – and this is the nearest London is likely to get to a substantial showing of one of the most important painters in western art – the 19th century's nearest equivalent for Piero della Francesca. There are several lines of speculation about Seurat I would love to pursue, but I will confine myself to a few marginal thoughts here. The first is to note that his three major compositions are

all now unavailable for loan – to see the real thing you must go to London (the *Baignade*), to Chicago (*La Grande Jatte*) and to Merion, Pennsylvania (*Les Poseuses*). The kind of experience they offer is available only in one particular spot – something which goes clean contrary to many of the things now being said about the future of the visual arts: that they will come to you, one way or another, rather than your having to go to them. Secondly, though Seurat was one of the greatest of French artists, none of his major works remains in France. If the French don't value painting now, they didn't value certain aspects of it even then. Mme David is not without ancestors in the French arts establishment.

Thirdly, there is the question of whether the neglect and occasional mockery Seurat was subjected to in his brief lifetime find their equivalents in the criticisms hurled at, say, the leading figures in BritPop today. It's certainly true that the things said by those who are 'against' are in their own way just as harsh as the accusations hurled by the defenders of Salon painting against the emergent Neo-Impressionists and Post-Impressionists. But look at the curious way in which the battle-lines have shifted. It is BritPop and its equivalents which find their platform in our great artistic institutions, such as the Tate Gallery, which receive public funds, which are celebrated at galas and parties attended by the likes of the Princess of Wales, pop-stars like David Bowie, entrepreneurs like Saatchi. But the one inexorable rule of fashionability is that it inevitably comes to an end. I don't think Seurat was ever fashionable. He made his way to the position he now occupies in our culture without the help of a single banquet, a single charity auction, a single publication like *Blimey!*

RAW NERVE

EXPLORING THE REMARKABLE ART OF BARRY BURMAN

If your taste runs primarily to sunlit Impressionist landscapes, Renoir rotundities and spangly Fauve colours then Burman's work is not for you. There is no trace of French hedonism here, only brooding introspection and a pessimism about the human condition.

These are indoor works and look as if they were conceived in a moonlit Gothic ruin with the curtains drawn and probably a mad woman in the attic and a corpse maturing in the cellar.

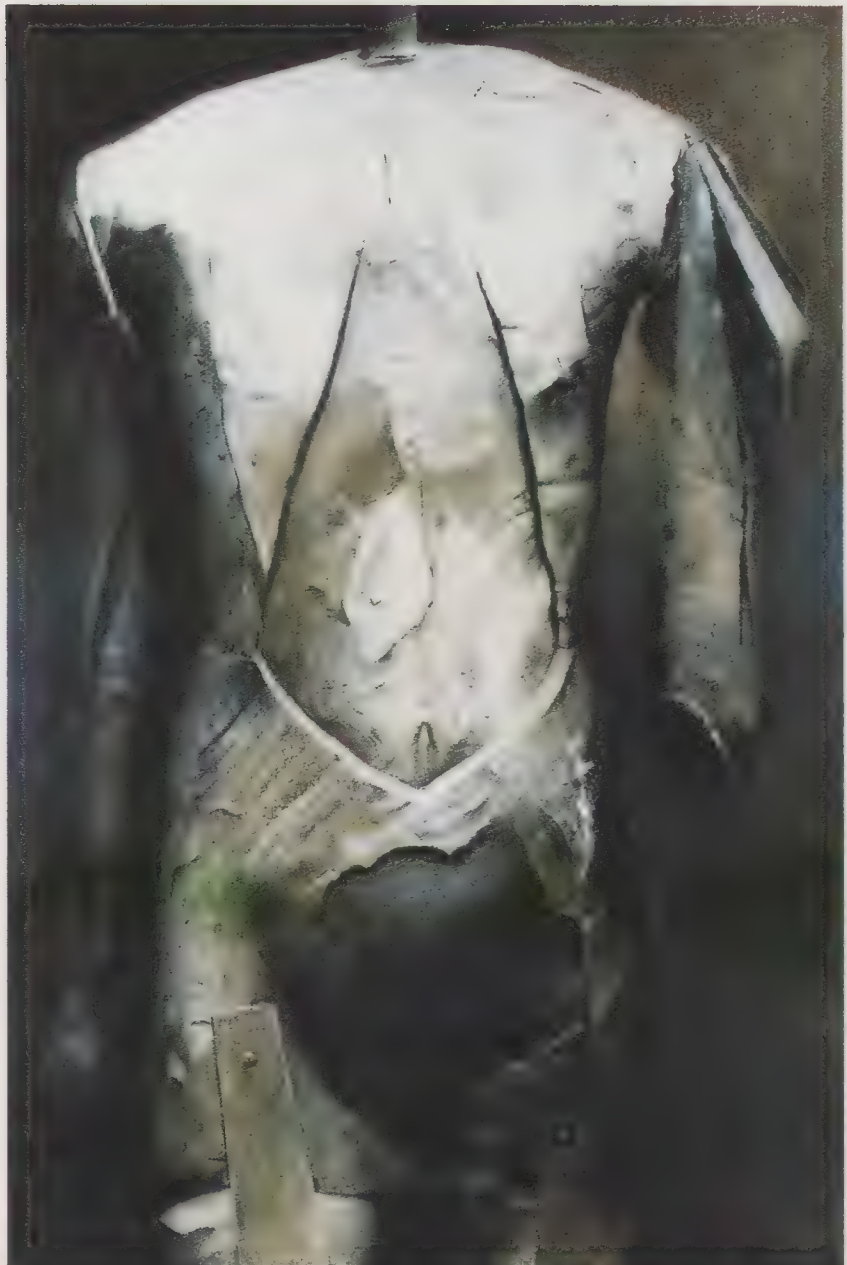
If you're are looking for artists of similar temperament then turn north of Paris to Grunewald, Breugel, Bosch, Grosz or Blake.

Burman studied at Coventry College of Art in the sixties, and went on to the RCA gaining a reputation for his meticulous and controversial painting.

After a period when he did not exhibit at all, Burman's work changed considerably. He began to paint a series of images of faces which recall dolls and masks and possess a disturbing sense of pain and decay. Some of the most memorable of these images have been prompted by his infatuation with serial killers of the past and present.

In 1991 he won the Hunting/Observer prize with the painting, Manac ES, derived from the initials of Jack the Ripper's victims.

His work is available exclusively through The Goldmark Gallery.





NOW IT'S DARK

1997 Oil, acrylic, ink and crayon.
33 x 22 inches. £3,500

HEADLESS EFFIGY

1995 Charcoal and oil washes.
27 inches. £3,000

EXAMINE THE BODY OF BARRY BURMAN'S
WORK AT THE GOLDMARK GALLERY, UPPINGHAM.



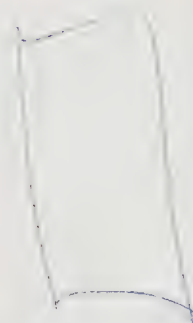


MASKED HEAD II

1991 Oil, acrylic, ink and crayon.

40 x 27 inches. £5,000

**"THEY ARE NEITHER STILL LIVES OR PORTRAITS, BUT A CURIOUS HYBRID HE HAS
BRED IN THE LABORATORY OF HIS STUDIO. I KNOW OF NO OTHER ARTIST
EXPLORING THIS MYSTERIOUS AREA."** Malcolm Yorke



STUDY FOR RITUAL III

1996 Oil, acrylic, ink
and crayon.
15 x 12 inches. £2,250

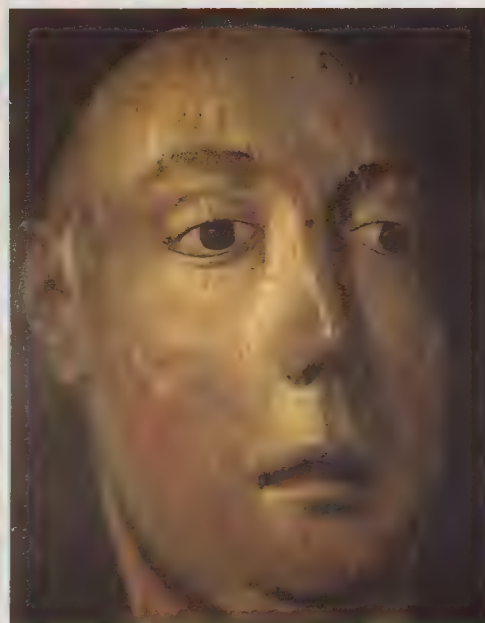


CARNIVAL HEAD I

1995 Oil, acrylic, ink
and crayon.
16 x 12 inches.
£2,500

BOGEYMAN II

1996 Oil, acrylic,
ink and crayon.
11 x 10 inches. £2,000



EFFIGY HEAD II

1997 Oil, acrylic,
ink and crayon.
22 x 19 inches.
£2,850

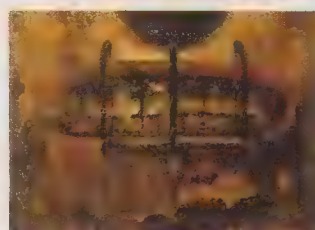
"BURMAN'S FASCINATION WITH VIOLENCE IS NOT STUCK AT THE LEVEL OF PRURIENCE. HIS IMAGES ARE NOT 'SEXPLOITATIONAL', OR MORBID. THEY POSSESS THAT EXTRAORDINARY, EVOCATIVE AND INEXPLICABLE POWER THAT ONLY A FEW PAINTINGS SUCCESSFULLY CONVEY." Peter Webb

**EXAMINE THE BODY OF BARRY BURMAN'S
WORK AT THE GOLDMARK GALLERY, UPPINGHAM.**



ANGEL ALLEY

1985 Oil, acrylic, ink and crayon.
30 x 40 inches. £4,000



**"LACKING AN INDIVIDUAL
FACE ENABLES THE MEANING
OF THE IMAGE TO EXPAND, TO
BECOME A SYMBOL.
WHAT YOU DON'T KNOW IS
ALWAYS MORE TERRIBLE.
INCLUDING WHAT YOU DON'T
KNOW ABOUT YOURSELF."**

Barry Burman

HAND AND HYLE

1994 Oil, acrylic, ink and crayon.
26 x 33 inches. £4,500



THE THIRD DOOR

1996 Oil, acrylic, ink and crayon.
35 x 22 inches. £3,750

TEN

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Tel: 01572 821424.



Like myriad other British artists Jock McFadyen's stamping ground is Hackney, a squalid borough of east London. He is one among few of these artists who actually studies his urban surroundings and paints it.

Mare Street Snooker Centre (above) stands at the corner with Well Street in Hackney. It was a cinema once, I suppose. I can see the boys now, standing around outside smoking nervously. And girls waiting patiently for their dates. There was another cinema further up, a Top Rank. I painted that one too, but now it's been demolished it's difficult to believe that it was ever there. I don't remember there being a cinema in Hackney or Bow, Bethnal Green, Stepney or Limehouse. Just these ghosts. It must be 10 years since

the Whitechapel Coronet closed.

Mare Street itself is famous for art. Lawrence Gowing, academic, painter, wit and professor at the Slade School, was born in Mare Street and painted it in 1937 complete with a No. 31 tram. South of the snooker centre is Beck Road, the London art world's own Coronation Street and home to a number of prominent artists. Further north on London Fields are Martello Street Studios, used by artists for many years and site of the original Matt's Gallery, first home of Richard Wilson's oil installation, *20/50*, now in the Saatchi Gallery. A little further on is Richmond Road and Flowers East, the vast emporium of contemporary art.

I live further south in Bethnal Green, behind the Museum of Childhood. My next door neighbour, Joan, has lived here

for 66 years and remembers a cinema on Roman Road. She also describes rival Italian ice-cream parlours facing each other across the aptly-named road. All that is long gone. Now we have a local authority drop-in centre in pale grey with primary colour details and features. It might be made from Lego or it could have been bought at Habitat and placed there by a giant hand. Bethnal Green is now called Globe Town and Bow 'The Little Apple' or Bow Quarter. Who says that art is dead?

Jock McFadyen's and Humphrey Ocean's 'Urba Suburba' is at Whitworth Art Gallery, Manchester from September 6 to November 9 and then at Ormeau Baths Gallery, Belfast in November and December.

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for sculptors seeking
the perfect cast

<i>Master Chaser</i>	Charlie Dearing
<i>Lost Wax Caster</i>	Desmond Stanley
<i>Welder / Chaser</i>	Ed Triplow
<i>Moulder</i>	Rick Lowther
<i>Studio adviser</i>	Adrian Bennett

Directed by Paul Joyce
Produced by Finch Seaman



Finch Seaman is a leading industrial foundry with a multi-million pound turnover whose joint managing directors Rod Seaman and Ivan Moore made the inspired decision to acquire the Nautilus fine art foundry. "To be the best, one obviously needs

an outstanding team of craftsmen but, in today's market, one also needs access to advanced foundry techniques and facilities to complement and enhance traditional skills. We can offer these and with our purchasing power and financial resources, we can give Nautilus a real advantage over any other fine art foundry in the business". Finch Seaman have constructed a purpose-built fine art foundry on their Braintree premises and assembled the new Nautilus team.



Paul Joyce
Manager

Age 37, a graduate of Goldsmiths College. After ten years as a sculptor, Paul founded Nautilus with a 100lb capacity home-made furnace. Within four years he was lost wax casting up to three quarters of a ton and rapidly building a reputation as an expert in hot, cold and fume patination, constantly evolving new techniques to achieve different effects: "Sculptors are often fazed by the huge choice of colour finishes available. I can guide them through the maze of options, so that together we can select and achieve the optimum finish for the job. In my experience, the ability to communicate like this can often be as important as craftsmanship".



Charlie Dearing
Master Chaser

Charlie has no diplomas or degrees after his name. He began as a foundry labourer, straight from school. Three weeks later, he was entrusted with filing down the edges of a canopy entrance cast for the Sultan of Abu Dhabi's palace. Today at 42, Charlie is arguably the most gifted chaser anywhere in the UK. He learnt his craft from the legendary Charlie Edwards: "For fifteen years, he taught me everything he knew". But Charlie has another crucial gift; the rapport he creates with his sculptor clients: they trust him, they respect him and, as many leading sculptors will testify, he understands them.



Desmond Stanley
Lost Wax Caster

Desmond joined a fine art foundry straight from school, where he excelled at art. At 34, he has become a leading exponent of lost wax casting, highly skilled in the delicate crafts of rubber moulding, ceramic shell investment and in the final casting process itself. But his expertise goes beyond the traditional; his wide knowledge of the latest materials and techniques (and when to apply them) has led to remarkable reductions in casting costs and time.



Richard Lowther
Moulder

Rick joined Finch Seaman straight from school. Now 44, his vast experience in the time-saving and cost-effective techniques of greensand moulding make him a major asset to the team; a vital link between the modern technology available in the Finch Seaman Foundry and the more traditional skills of the Nautilus team: "At Finch Seaman, we've got a whole range of different skills and processes available; so we can select the process or part process that's ideally suited for the client's particular job."



Ed Triplow
Welder and Chaser

After completing a Foundation course at Ravensbourne College and gaining his HND at Carmarthen, 24 year old Ed worked as a sculptor in Wales before joining a fine art foundry, where he was apprenticed to Charlie Dearing developing a wide range of skills, including welding, brazing, patinating and chasing. He now works under Charlie in the Nautilus team.



Adrian Bennett
London Studio

After training as a sculptor for seven years at Liverpool (partly with a Fellowship) and completing a post graduate course at the RCA, Adrian was establishing himself as a sculptor when he decided to join Nautilus. He now runs their London Studio, a unique facility in many ways: "Sculptors can come to discuss the practical details of moulds and casting alternatives and also set up their work. Young sculptors find this very helpful and it also helps us because we get to discover them first". Adrian is the liaison between clients in London and the Nautilus team in Braintree.

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Rachel Barnes looks at *Beata Beatrix*, 1864-70, by Dante Gabriel Rossetti (1828-1882) which is included in 'The Age of Rossetti, Burne-Jones and Watts: Symbolism in Britain 1860-1910' at the Tate Gallery from October 16 to January 4

Dante and Beatrice

This 'poetic work', as Rossetti called *Beata Beatrix*, is very different from the 'fleshly' studies of his mistress Fanny Cornforth which he was painting at the same time. It is highly autobiographical, in effect a memorial to his dead wife, Elizabeth Siddal, who had committed suicide from an overdose of laudanum in February 1862.

The artist himself described the painting after he had finally completed it in 1870: "The picture must of course be viewed not as a representation of the incident of the death of Beatrice, but as an ideal of the subject, symbolised by a trance or sudden spiritual transfiguration. Beatrice is rapt visibly into Heaven, seeing as it were through her shut lids, as Dante says at the close of the *Vita Nuova* "Him who is blessed throughout all ages", and in sign of the supreme change, the radiant bird, a messenger of death, drops the white poppy between her open hands. In the background is the City which, as Dante says "sat solitary" in mourning for her death; and through whose street Dante himself is seen to pass gazing towards the figure of Love opposite, in whose hand the waning of life of his lady flickers as a flame. On the sundial at her side the shadow falls on the hour of nine, which number Dante connects mystically in many ways with her and her death."

There is also evidence that Rossetti is making connections with Lizzie's death. He paints the bird holding a white poppy because she had died of an overdose of laudanum. The colours may also have a symbolic aspect; she wears a green tunic over a dress of purplish-grey, "the colours of hope and sorrow as well as of life and death." Could it be that Rossetti, despite his agnosticism, hopes desperately for an after-life for his wife? The title, *Beata Beatrix*, implies that he would like her to find happiness in another place, perhaps an after-world. In a sad, introspective

poem, *At Last*, written after her daughter was still-born, and not long before her suicide, Lizzie expresses a longing to leave the troubles of her earthly existence behind. ("Tell him I died of my great love/And my dying heart was gay.")

The halo-like soft focus around Lizzie's head may derive from contemporary photographs by Julia Margaret Cameron. At the bottom of the painting is the line from 'Lamentations' quoted by Dante in the *Vita Nuova* on the death of Beatrice: *Quomodo sedet sola Civitas* (How doth the city sit solitary). At the top is the date of Beatrice's death: June, Die 9, Ann. 1290. But 9 o'clock was also the last time Rossetti saw Lizzie alive, before he set out on the evening of her suicide with his friend Swinburne. In the roundels are representations of the sun, the stars, the moon and the earth, referring to the last line of *The Divine Comedy*: 'The love that moves the sun and the other stars.'

It was Walter Devereil, the aspiring painter, closely associated with the Pre-Raphaelite Brotherhood until his early death, who is always credited with "discovering" Elizabeth Siddal in 1849, then a girl of 17 working in a Cranbourne Street milliners. By this time the Brothers were very much on the look out for 'stunners' – beautiful, romantic-looking women who could model for them. Lizzie's ethereal beauty was inspirational to them and she soon became well-known in the studios, sitting for Holman Hunt's *Converted British Family Sheltering a Christian Missionary* and, more famously, for Millais' *Ophelia*, drowning in the river. Devereil wrote of her: 'She was tall and slender, with red coppery hair and bright consumptive complexion, though in these early days she had no striking signs of ill-health. She was exceedingly taciturn. Her drawings were very beautiful, but without force.'

Rossetti adored her. At the age of 22

he fell romantically in love with her, and for the next five years she became the focus of all his art.

As a poet-painter who saw himself rather as Dante re-incarnate, Rossetti had little patience with the tedious exercises of copying in oil direct from nature, which preoccupied his fellow Brothers. Lizzie's beauty remained his muse and inspiration in drawings and watercolours until she was replaced by his passion for the dark sensuality of William Morris's wife, Janey.

Rossetti never tired of sketching Lizzie – 'Guggums' – making over sixty sketches of her reading, sitting, distantly dreaming, always far away, unattainable. "It is like a man, mania with him," wrote Ford Madox Brown after visiting his studio. "Many of the drawings are matchless in beauty." Even when painting other subjects, Rossetti only depicted Lizzie's face. Lizzie was herself an artist and both had the benefit of John Ruskin's support and patronage, a crucial means of support during these years of poverty.

Christina understood her brother's passionate, obsessive nature better than anyone. Who better? It mirrored her own. 'One face looks out from all his canvases,' she writes in her poem *In An Artist's Studio*. She knew that her brother had turned Lizzie into the vision he wanted. 'Not as she is, but was when hope shone bright; Not as she is, but as she fills his dreams.' Christina saw that no one could sustain this romantic idyll and that it would end badly.

By the time Rossetti married her in 1857, she was seriously ill and he had already resumed his philandering. But when she committed suicide he grieved deeply, blaming himself, not entirely inaccurately, for her death. He buried his poems with her as a supreme act of self-sacrifice, one that he was unable to sustain as, notoriously, he had his wife's grave exhumed seven years later in order to recover them for publication in 1870.

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Exhibiting gender

Sarah Hyde



Exhibiting gender examines the ways in which
women's art and representations of women are
collected and presented in museums and art
galleries today. It presents readers with full colour
reproductions of pairs of unidentified works, one by
a man and one by a woman, and asks 'Can you tell
which is the woman's work?' Readers are asked to
examine their own preconceptions about art by
women, and the ways in which women are
represented in art; the text will reveal both the
answer and a further discussion of the issues raised.

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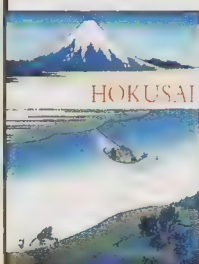
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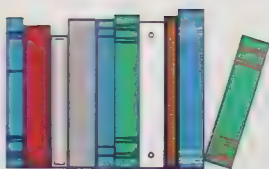
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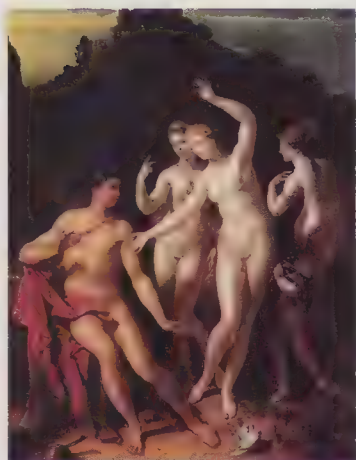
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ASPECTS OF ART by Tom Phillips, Bellevue, £14.95

'BOOKSHOP' price: £13.50

Over 20 years ago I journeyed to the Highlands of the east coast of Scotland to paint a portrait of the then Laird of Strathconnon. It was a grimly stormy evening when I arrived, utterly exhausted by driving on those tortuous hilly roads and evading actual contact with the local traffic. A couple of large restoratives and a superb dinner soothed my shattered nerves and then the Laird, perhaps the funniest man off the stage that I've ever met, entertained me with a rendering of that alphabet which begins "A is for Arseholes all covered with hair". Enough, of course, of that, because though splendidly hilarious when well done, it is also splendidly obscene. My point is that the Laird's alphabet had a purpose, to entertain.

Illustrated alphabets were devised to lure pupils into the delights of reading. This book is governed by kinky initials of such poor invention and quality that I wonder why they are there. I wonder too what relation they are supposed to have with the illustrations cobbled together from the Dulwich Picture Gallery.

'A is for Abstract' sets the pattern for the entire sequence. What does Mr Phillips think painting is if it is not abstract from start to finish? If 'B is for Beauty',

why pick a horrid painting by Van der Werff (left) and not Van Dyck to contrast with Peter Paul Rubens's voluptuaries?

The worst of the lot happens to be 'C is for Conservation'. Not only has Dulwich a wonderful Rubens, *Venus, Mars and Cupid*, that has been irreparably cracked by cleaning solvents, it also promises to send the marvellous wreckage of Reynolds's *Mrs Siddons* to the Getty Museum in California for restoration. In effect this will mean conservators repainting it. God, the hypocrisy makes me sick. If, as all painters know, bitumen needs but a touch of turpentine to dissolve it, then most of the Mrs Siddons will come away under their destroying hand. I offer 50/1 that they won't let me watch.

I forgot to praise the sensitive punctuation.

Michael Reynolds

SURFERS, SOULIES, SKINHEADS AND SKATERS by Amy de la Haye and Cathie Dingwall, V&A, £16.95

'BOOKSHOP' price: £15.45

Pinned down like butterflies in trays and cases at the Victoria and Albert Museum, rather like the specimens that decorated the home of Mr Gradgrind (whom Dickens represented as reproaching anything but Facts), the modern motley of subcultural dress has become institutionalised. If this can be considered to be a political act, this book defends it: "The positive fluidity of contemporary culture is reflected in post-modern ideas, which in turn are expressed by institutions such as the V&A ... we wished to explore how present styles are created from the past – a trend which has been highlighted by debates on Postmodernism." I'm bound to say that the essays that introduce and conclude this book are pretty po-faced, in stark contrast to the colour, energy and semiologically shocking language of the clothes themselves.

Most of the clothes illustrated here were first seen in the recent V&A 'Streetstyle' exhibition which made one of the first attempts to assemble and catalogue modern dress styles from the 1940s to 1994. Probably only in Britain – where style in the last thirty years has become polymorphously perverse – could the sources for such an exhibition, and this book, have been pillaged so successfully. Some are classics: the eternally cool Beatnik style of sheepskin-lined leather jacket, cotton plaid shirt and white T-shirt with chinos; the Preppy blazer, slacks and loafers; the Rocker in beat-up leathers; the Hipster and the Mod in studded threads; the Matt Black Minimal. All these are enduring styles rather than ephemeral fashion. The wilder shores of fashion, where surfer, soulies, skinheads and skaters wash up with headbangers and hippies, punks, psychobillies and psychedelic ravers, new romantics and old-fashioned Goths, are mapped with astonishing attention to detail.

The only thing missing is a flow-chart that would show the integration and interpenetration of subcultural styles – most of which have derived from one another. But that's to be picky. The book is a sensationally lavish, full-colour introduction to modern dress styles, excitingly designed and ravishingly photographed.

In 1963 still at school, I wore a duffle coat, long wool scarf, CND badge and a sweater two sizes too big for me. I didn't know I was a Young British Radical – but this book tells me I was. What were you? Worth £16.95 of anybody's money to find out.

Iain Finlayson

GAUGUIN'S SKIRT by Stephen F. Eisenmann, Thames and Hudson, £19.95

'BOOKSHOP' price: £19.25

Professor Eisenmann believes Gauguin to have been 'a sexual

hybrid inhabiting a liminal landscape'. He introduces the 'dimorphic paradigm' and even posits the existence of 'a dimorphic 3rd term'. What can I say without the danger of approaching a metaphysical and ontological nexus, thus obviating my own crude facility and instigating opprobrium?

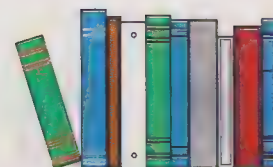
I wish I had access to (or 'could access') unpublished manuscripts of the Nico Besnier mentioned here, especially 'Sluts & Superwomen, the politics of gender

Photography

IT'S NOTHING PERSONAL by John Stoddart, Arrunden Publishing, £23

'BOOKSHOP' price: £21.95

Stoddart is a capable photojournalist who has photographed a few celebrities in his time. In this book, which features a roll-call of names, he seems intent on a mission. The book opens with a trussed-up monkey having a pee, which might suggest Stoddart is about to urinate all over his stars. He doesn't. The pictures are what one would expect of any decent newspaper pro on assignment. From the start the book is laid out so that the famous face soft-porn pictures of tarts, models and even Elizabeth Hurley giving us a see-through flash of fanny. Stoddart's message? He seems to be re-iterating the old adage of American showbiz that if you're famous you might not necessarily make a lot of dough but you qualify for as much grubby sex as you can handle. There's a sly touch which finds Gilbert and George placed not opposite a strapping, lusty bimbo but facing a gaggle of uniformed sailors. The text by one Paul Morley, which is kindly laid out in a 'modern' design one must conclude is deliberately contrived to render reading difficult, is crassly pretentious – that is, where it is intelligible.



liminality in Urban Tonga', although 'Polynesian gender liminality in time and space' would do.

Thus armed I could penetrate the thicket of Professor Eisenmann's hermeneutics and cast some light on his dimorphic paradigm. (Professor Eisenmann's paradigms are not as other men's. The word seems to mean whatever he chooses and along with liminality it is his favourite). There are several photos of Gauguin's skirt showing their breasts. The captions

point out that 'they reinforce Western male fantasies'. Well, call me old fashioned but I could swear to a touch of 'come and get it' here. But don't rush out to buy this book for the tits, you'd be better off with a copy of *Asian Babes*. In fact, there's no need to read this book at all. I've read it for you and I consider that it has already passed into the collective unconscious and now lies in a dusty pocket devoted to academic Trex. There's a perfectly good biography

of Gauguin by David Sweetman published in 1995 and that's the one to go for.

Professor Eisenmann's book is a classic of its kind and I realise that to castigate an American academic for prolixity and obfuscation is as facile as berating cyclist Robert Millar for shaving his legs, but really there are limits. How do these people get their jobs? And, what is more, how do they get their books published?

Dick French

HONG KONG by Ed van der Elsken, Dewi Lewis Publishing, £35hb

'BOOKSHOP' price: £32

Dutch photojournalist Van der Elsken (1925-1990) is unknown in this country. His 'discovery' is announced with an exhibition at Open Eye Gallery, Liverpool (just closed) and this book of pictures taken in a few months of 1959-60. They are grainy, documentary photographs of the period when for British children Hong Kong meant cheap plastic toys, that is in the days preceding prosperity and flashy skyscrapers. There are a small number of formally striking pictures, while the remaining majority are everyday scenes uninformed by the 'artistic' demands that in New York at this same moment were transforming street photography into Street Photography. The designer of this book, by the way, is a barbarian. How many more anthologies will have to be ruined by the crude and confused bleeding together of images before publishers realise that it demolishes the images it is supposed to be celebrating?

MARC RIBOUD: IN CHINA, Barbican Art Gallery, £18.95pb

'BOOKSHOP' price: £17.50

This is the catalogue of an exhibition showing 40 years' pictures of China by the Magnum photojournalist, from the dark days of



collectivism and malnutrition (see pictures above) to the proto-capitalist 'economic miracle' of today. Like Cartier-Bresson, Riboud knows intuitively how to compose tidily a picture in order to draw different strands of meaning together. Thus China's gerontocratic, authoritarian past murmurs threateningly in the background of most pictures. Photographic

exhibitions rarely succeed in looking better than trade shows and that at the Barbican is no different. This catalogue is the thing to buy because the images are shown in their best sequence with meanings sensitively emphasised in paired pictures. Photographs are always best appreciated in a state of calm reflection i.e. in a book.

David Lee

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Art under £1,000



Maggie Knight flashes the fantasy cheque book as she bargain hunts all over Wales:

Wales is enjoying a renaissance. What with the pop groups of so-called Taffrock, Gorky's Zygotic Myncei, Stereophonics and Manic Street Preachers, the new brutalist film *Twin Town*, the talk of self-government and Ty Nant water, the old industrial Wales is being replaced by cultural buoyancy. The visual arts also are enjoying a dynamism spurred by national self-consciousness, with the additional bonus that prices here offer an opportunity to buy below asking prices in London. If you value-add the plethora of upper-brow festivals through September we have the basis for a successful tour to find interesting art for under £1000.

Getting to grips with the pronunciation of Machynlleth in mid-Wales should be no obstacle, especially if you arrive to catch the last of the week-long festival there (August 25-31). Y Tabernacl (Heol Penrallt, open 6 days) is a former Wesleyan chapel whose focus has been shifted to a temple for the arts, with six exhibition spaces and regular musical and dramatic events. This year's programme includes 'Group 75: Dialogue', an exhibition of ten artists from North Wales, while elsewhere the gallery's policy to showcase contemporary Welsh art includes Bert Isaac's *Mining Area* (£750) and a tiny beauty – the pale *Frozen Lake* by John Boydell Rogers (£380). The latter taught at Goldsmith's College until 1987 and has since won praise for his *Icarus* series, to which *Frozen Lake* belongs. The final selection on the day fell to Iwan Bala's richly mythological *Cantref Gwaelod* (£950), its theme being the drowned land recurrent in the artist's preoccupation with Celtic folklore.

Close by, the Spectrum Gallery (Maengwyn St., open 6 days) is run by RA graduate Pam Taylor who specialises in ceramics and limited edition prints. The

choice here was *Urban Landscapes* by Peter Pavli, a series of interchangeable skyscraper-like slabs and spheres in black and white but also turquoise and occasionally copper, each priced at £40 to bring a miniature city of five to £200. Cypriot-born Pavli moved to Wales in 1993 and has since developed a unique style with clay formulated to withstand the massive thermal shock of raku firing.

If you like *al fresco* poetry, prose readings, debates and lectures mixed with music, film and visual arts events you'll find it in the south, at Swansea's month-long Literature Prom from August 30. At the city's Glynn Vivian Art Gallery (Alexandra Rd., open 6 days, closed Mondays) new work from installation

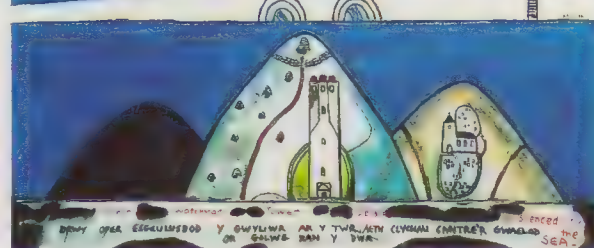
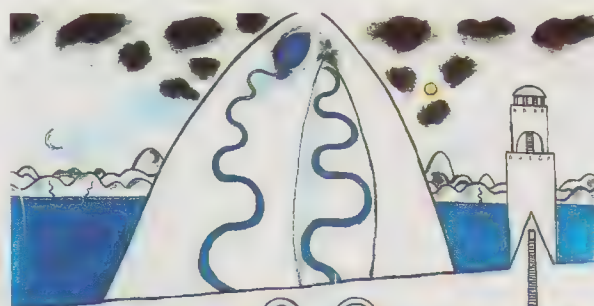


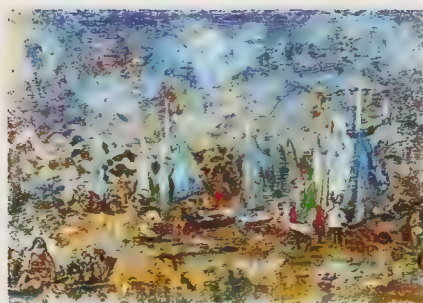
Above: *Still Life with Oranges* by Paul Rossi. Glynn Vivian Art Gallery, Swansea. £500

Above right: *Cantref Gwaelod* by Iwan Bala at Y Tabernacl, Machynlleth, £950

Below right: *Sunflower*, etching, by Simon Marsh. West Wales Arts Centre, Fishguard, £90 unframed

Top: *Urban Landscapes* by Peter Pavli, Spectrum Gallery, Machynlleth, £200





Above: *By The Sea As By The Land* by Terry Setch.
The Washington Gallery, Penarth.
£800 plus Vat



Above: *Sunlight on Autumn Trees* by John Cahill. The Harbour Gallery, Tenby.
£650
Right: *Exomphalos III* by Amy Goodrich.
Theatre Clwyd Gallery, Mold. £950



artist, the Welsh Group member Tim Davis; a posthumous retrospective of potter Gwilym Thomas (to September 21) and a collection of exquisite still-life paintings and figure studies by Paul Rossi, prices from £300-£2,000. My preference was *Still Life With Oranges*, 30x45cms (£500). To coincide with the festival, Swansea Arts Workshop Gallery (Gloucester Place Maritime Quarter, Open 7 days 11-5) extend their show from Japanese sculptor Hideo Futura – he of the five configurations of one hundred granite balls and bullets, supported by iron and stone plinths – to the Dylan Thomas Square by the marina. Inside this public gallery, through an innovative entrance designed by Robin Campbell to reflect the building's conversion from a seamen's chapel to an art gallery, there are further signs of the commitment to new art, pure and applied, this month highlighted by the sculpted jewellery of Mari Thomas. Drawing from her Welsh heritage and the topography that surrounds her, Thomas sandblasts and fuses 0.3mm layers of silver, cuts veins of green gold through the work and emulates various rock formations, especially slate, as in our choice, *Silver and Tourmaline Ring* (£190).

To Cardiff and its Vale of Glamorgan Festival (Sept 6-13), recipient of Best UK Art Event award, and an important date on the contemporary music calendar. On hand, the legendary US composers and founders of musical minimalism, Terry Riley, Steve Reich and John Adams. Venues such as St Donat's – a castle renovated in the 1920s by a publishing magnate for his mistress and now a superb arts centre by the sea – ensure big attendances.

At the eastern end of the Vale, The Washington Gallery (1-3 Washington Buildings, Stanwell Rd, Penarth, open 6

days, closed Sundays) celebrates in its own way with an exhibition from Terry Setch, an inspiring artist with his observations and interpretations of life on the shoreline, revealing a 25-year fascination with the tidal flotsam of consumer society.

Much of Setch's work – such as that in the Tate Collection – is large scale, but this series of eight works painted on tinplate, an historically important product in Wales, fits comfortably into the space which uses the ground level of a renovated Art Deco cinema. As always the surfaces are a metaphor for the natural and man-made changes Setch witnesses on the shoreline. The use of wax enables him in larger works to embed unlikely materials and objects into the surface while the medium also works, as here, to activate the sensations of light, water, weather and sea.

The new paintings, which are in the tradition of the sketch, are taken from studies made on the beach, his notations of observed incidents. They are selling for £800 plus Vat each and my favourite was *By The Sea As By The Land* (16 x 23cms) with flotillas of yachts sailing under an uncertain sky.

Next, the West Wales Jazz Festival which takes place in Aberystwyth on the weekend of September 12-14, when those coming along to hear bassoon virtuoso Daniel Smith should make sure to visit the town's splendid Arts Centre (Penglais Hill, open 6 days). For an eclectic mix of contemporary art they should also take the drive to Fishguard and visit the West Wales Arts Centre (76 West St., open 6 days) where Myles Pepper has mounted a mixed exhibition including work from David Tress, Daniel Backhouse and James MacKeown. Here it is hard to resist one of the 72 etchings from the accomplished printmaker Simon Marsh who, in this series, records his walks around the English and Welsh

coasts. These finely described scenes sell for only £130 (£90 unframed) so even a small set would come in below budget.

Still in the vicinity, the Tenby Arts Festival (September 19-27) runs a musical gamut from the baroque to Tubby Tubers, while this month The Harbour Gallery, set up in 1988 by artist John Cahill, has a wide range of his paintings and limited edition prints. Cahill's distinctive technique using wet and dry gouache – the latter used to model in the textures of trees, flowers, and scenes from this part of Pembrokeshire – shows the influence of Post-Impressionism developed into strong images within domestic-scale paintings. *Sunlight on Autumn Trees* at £650 was tempting for its intricate record of Wales in tranquil mood.

The autumn Gwyl Conwy Festival (September 15-21) gives visitors time to see the well-preserved 13th century walled town and enjoy a free multi-media *son et lumière* performance by TERRA Music (Austria). It's a short drive away to Oriel Mostyn (12 Vaughan St., Llandudno, open 6 days, closed Sundays) showing new work from Shani Rhys James with a large series of small, potent self-portraits. At Theatre Clwyd Gallery (Civic Centre, Mold, open 6 days, closed Sundays), 'Angels and Mechanics', the travelling exhibition which opened last summer at London's Riverside Studios, takes as its theme fertility in the technological age. Now nearing its end, there is the chance to purchase a memorable etching from curator Deborah Law, a glistening glass inner womb from Phillippa Lawrence and the poignant imagery of sculptor Amy Goodrich's *Exomphalos III* (£950).

Maggie Knight is director of The Washington Gallery, 1-3 Stanwell Road, Penarth (01222 708047).

Ring by Mari Thomas.
Swansea Arts Workshop
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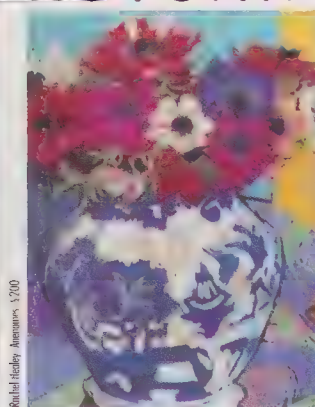


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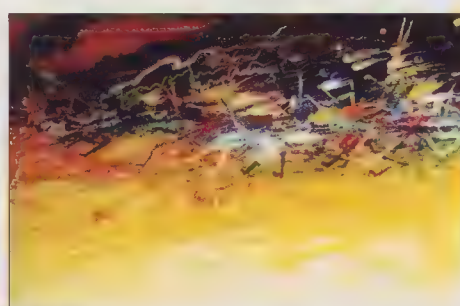
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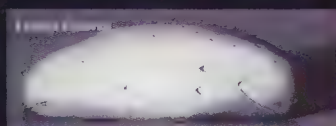
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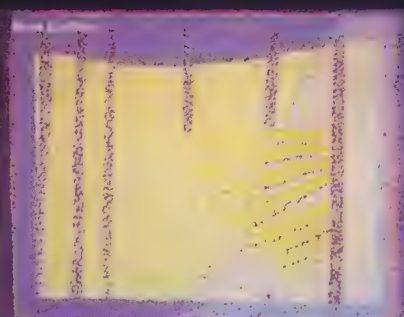
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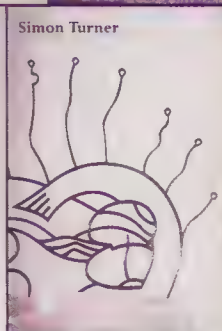
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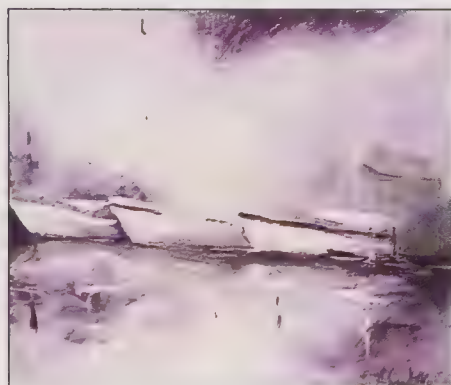
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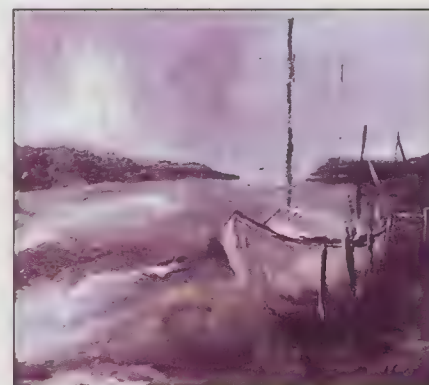
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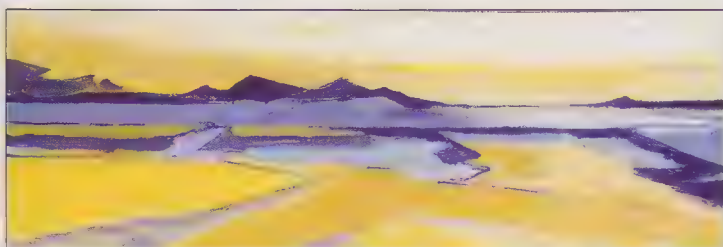
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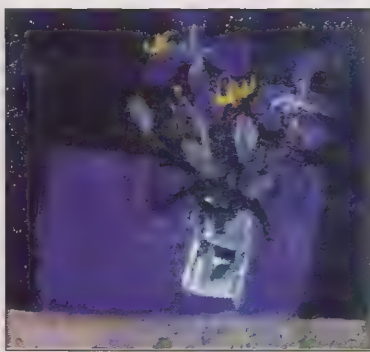
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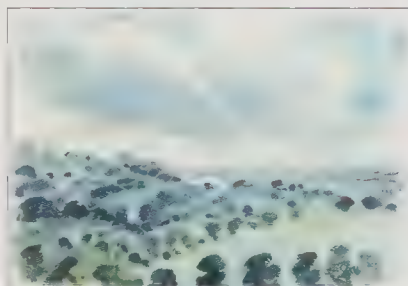
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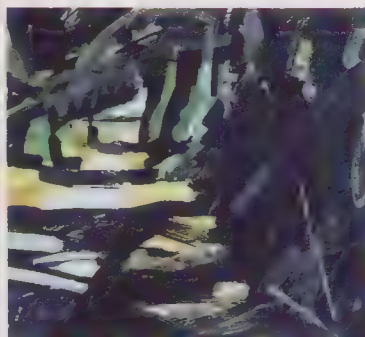
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Giles Auty quit Britain for Australia two years ago. He describes the pitfalls awaiting a pom critic working down under and introduces a British audience to those Australian artists whose works he thinks deserve to be better known over here.

High art down under

Predictably enough, my arrival to work in Australia more than two years ago met with howls of outrage. In one case, a fellow journalist could hardly wait until my feet had touched the tarmac before pointing out that a conservative English art critic was possibly the very last thing her fair country needed. Since the revisionist history books written by Manning Clark – accurately characterised by Paul Johnson as a ‘fraudulent’ historian – and the long reign of the Australian Labour Party, latterly under Paul Keating, pom-bashing threatened to become a national pastime hereabouts. Clark once described the late Neville Cardus as ‘a fascist admirer’ – on no conceivable grounds – so it was hardly a surprise to me to be characterised similarly by the late Elwyn Lynn who was my predecessor at Rupert Murdoch’s *The Australian*.

My official title for the paper is ‘national art correspondent’ and I do, indeed, cover the length and breadth of

this country which, if superimposed over a map of Europe, extends from west of Ireland to east of Moscow and from Portugal to Egypt. I have seen more of Australia than all but a few Australians and have interspersed regular trips to other state capitals – I am based in Sydney – with sojourns in the central deserts, obscure country towns and the wilderness areas of Tasmania. Much of rural Australia is heartrendingly beautiful, open and unspoiled, unlike the predominantly urban art scene which is the antithesis of all three adjectives. Political correctness was more virulent in Australia than in any other country bar Canada but is abating slightly since the change of government in March 1996 to a liberal coalition under John Howard. As in Britain, the arts community and broadcast media in Australia are violently pro-Labour, not least because of the funding the latter party awarded to almost anything ‘alternative’. On many days of

the month, gay and Aboriginal rights, transvestite fashions and sexual harassment cases seem the principal items of news, with Sydney’s Gay and Lesbian Mardi Gras forming an annual apogee of excitement. This year’s event, known in less sympathetic quarters as ‘Night of the Pillow-biters’, was especially notable for the synchronised passenger safety demonstrations performed by ranks of lurex-clad male stewards from Qantas and Ansett airlines.

To be described as a ‘conservative’ in present-day Australia implies consanguinity with General Franco, yet in spite of the handicap of my start I apparently receive more mail now than all but one of

Rydal Summer,
1996, by
John Olsen,
Olsen Carr Art
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“Political correctness was more virulent in Australia than in any other country bar Canada.”



MARTIN BRADLEY

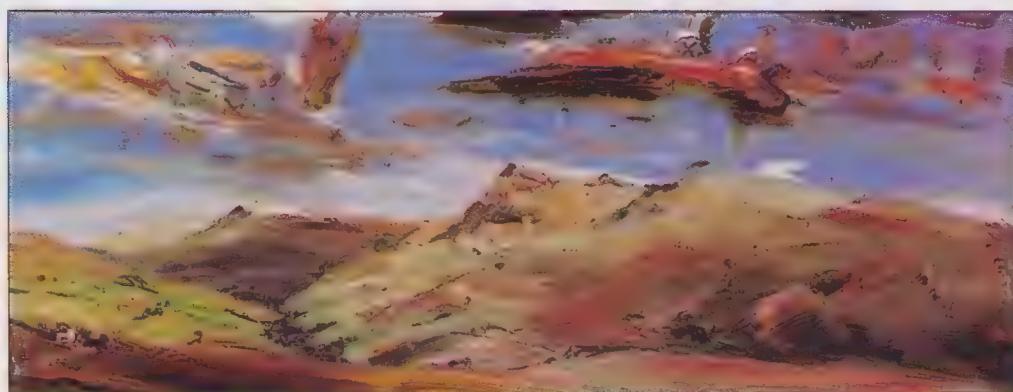
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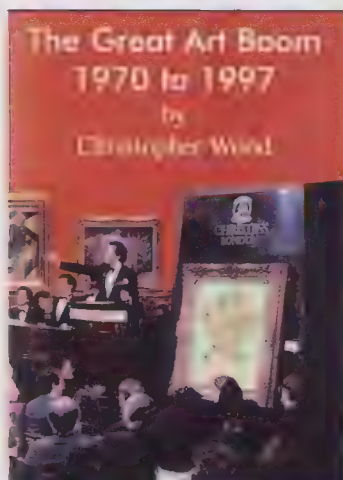
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Above:
Landscape with Passing Shower, 1994, by Bill Robinson. Ray Hughes Gallery, Sydney

Right:
Trunks in Early Sunlight, 1984, by Bill Robinson. Ray Hughes Gallery, Sydney



my fellow journalists at *The Australian*. Reassuringly, almost all of this is supportive and more reassuringly still the mother of the paper's owner is among my regular readers. In the meantime, my more entrenched enemies lurk behind the façades of the university art schools – which generally make amateurish attempts to emulate Britain's Goldsmith's College – in the broadcast media, the Australia Council and the ranks of my professional colleagues. All this is pretty predictable and simply reminds me of home.

In many artistic respects, Australia is a pale imitation of Europe and the USA. The obvious exception is Aboriginal art which, in its more authentic forms at

least, can be deeply mysterious, moving and beautiful. For a critic, the greatest cause for depression is the lack of great collections of historic art, the best of which is housed at the National Gallery of Victoria in Melbourne. The National Gallery of Australia in Canberra, housed in a credible imitation of an East European cyanide factory or power station, has a token collection of international art of the 20th century – one piece by virtually all the big names, except Lucian Freud – but at least it is strong in Australian art both past and present.

How good is either?

Recently, I have written an illustrated article in Australia about 20 of my

favourite works in Australian public collections. These start with Eugene von Guérard (1811-1901) who, unlike earlier artists such as John Glover or Conrad Martens looked neither to Claude nor Turner but largely at the landscape itself. A youthful Robert Hughes dismissed von Guérard as a painter of 'gloomy and indigestibly stodgy prospects of mountains and lakes.' In this, as in his assessment of late works by Arthur Streeton (1867-1943), Australia's most famous current exile was way off target. My list includes Streeton, Australia's best ever painter of native landscape, Tom Roberts (1856-1931), Charles Conder (1868-1909), George Lambert (1873-1930), Hugh Ramsay (1877-1906), Ian Fairweather (1891-1974) and Lloyd Rees (1895-1988), who has been one of my greater discoveries since coming to these shores. It continues with such as Donald Friend (1915-1989) and Russell Drysdale (1912-1981).

I fear William Dobell (1899-1970) is probably the most overrated artist in Australian history, while John Olsen (b. 1928) and William Robinson (b. 1936) still remain most undeservedly unknown outside Australia. Like Lloyd Rees, but in utterly different ways, Olsen and Robinson respond poetically and spiritually to the Australian landscape. My line-up also includes Arthur Boyd (b.1920), who is increasingly erratic, and the obvious trio of Sydney Nolan (1917-1992), Fred Williams (1927-1982) and Brett Whiteley (1939-1992).

Nobody of especial note has emerged since Whiteley's untimely death but I feel there is great hope for the future now with the re-establishment in Sydney last year of a National Art School. Under its present head the school will be taking its guiding principles from the old Slade School under Henry Tonks. Here is a genuine alternative at last for those who would learn durable skills rather than ephemeral attitudes. The example of the National Art School here ought not to be lost on Britain. In years to come, the school may well come to be seen as one of Australia's more profound and long-sighted cultural initiatives.

In Place (Out of Time): Contemporary Art in Australia, including Aboriginal as well as work in the Western tradition, is at the Museum of Modern Art, Oxford (01865 722733) until November 2

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SOUTH WEST ARTS

Escher

Magic Realist

Steve Manthorp wonders why everyman's favourite illustrator of visual paradoxes, M C Escher, is so neglected as an artist.

It will come as no surprise to anyone familiar with the graphic work of M C Escher to learn that the artist was a life-long slave to constipation. Can there be any artist whose work is more anally retentive? Take the interlocking patterns of animals, fish and birds, for which he is probably best known to the public: throughout his career, Escher created scores of these tight, impacted knots of figures executed in minute detail. Like the greater part of Escher's graphic output, they were printed in woodcut, easily the most laborious and consequently the least gestural of all print mediums.

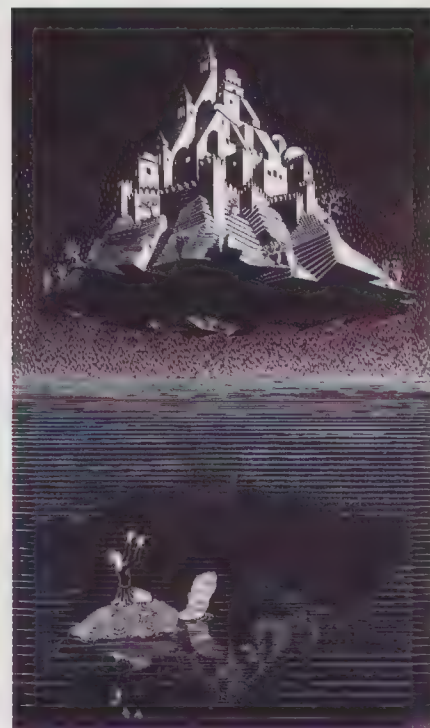
Anal or not, Escher is one of the 20th century's most reproduced artists and a one-man book industry. Whilst popularity is no guarantor of artistic quality, we are talking here of an artist who is visually quoted by figures as trendy as Georg Herold and Gerhard Richter. So how can it possibly be justified that there is not a single work by Escher held in any major UK Print Collection?

Maurits Cornelis (Mauk to his family) was born on 17 June 1898 in Leeuwarden, the Netherlands. His father was an hydraulic engineer and a great believer in the power of science, who had chosen his first wife, Charlotte, according to the equation $W=1/2M+10$, where M was his own age and W the age of his ideal spouse. He weighed his children regularly and plotted their growth on a graph. Despite his over-enthusiastic application of empirical principles to family life there is plenty of evidence that George was held in great

affection by both of his wives (Charlotte died shortly after giving birth to their second child), and by his five sons.

Mauk must have been a disappointment to his father. He was a sickly child, and thin as a lath – George can have derived no great satisfaction in plotting Mauk's weight gain on his graphs. Worse, though, by family standards, was his lack of academic success. When, in 1918, he failed his final school exams, Escher spoiled any chance of enrolling on the architectural training course his parents had hoped he would. In order to gain a measure of basic architectural training he entered the School for Architecture and Decorative Arts in Haarlem. After just a few days his artistic potential was spotted by the graphics tutor, Jesserun de Mesquita, who persuaded the School's authorities and Maurits' parents that he should devote himself to graphic art.

Escher's parents were sufficiently well-off to give Maurits a modest annuity, which allowed him to continue working full-time as an artist after his formal training had ended. His lifestyle then and throughout his life was moderate to the point of austerity, and he was able to travel throughout Europe on the allowance his parents provided, supplemented by his (very) modest earnings. In 1922 he visited the Alhambra, the magnificent Islamic palace built in the 13th century in the Moorish capital, Granada. The whole experience affected him deeply, but he was most profoundly impressed by the elaborate geometric



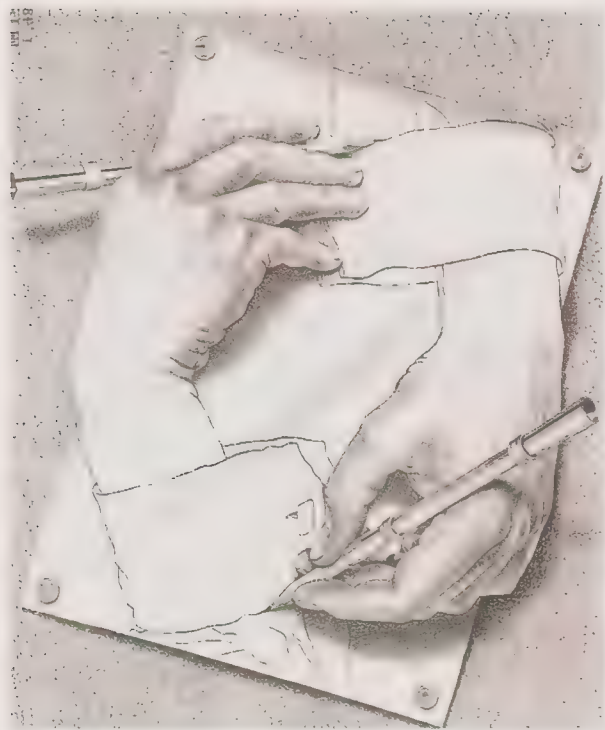
Castles in the Air
by M C Escher

patterns of tiles which decorated the walls and floor. Later, Escher stated that these tessellations were the single greatest influence upon his artistic life.

Escher's early work hints at what was to come. He was fascinated by the ancient villages which cling to the rocky Italian coastline, and returned to them again and again as a source of inspiration. In their mazes of buildings and streets Escher found structures and perspectives which seem every bit as incredible as his later architectural paradoxes. In 1920-21, a year before his visit to the Alhambra, he was already experimenting with plane-filling motifs; and in 1928 he produced the first work to suggest the existence of other, strange worlds, *Castles in the Air*.

As soon as he had left de Mesquita's direct influence, Escher abandoned any stylistic affectation in favour of the most unadorned representation. This apparent conservatism of Escher's style has undoubtedly been a factor in the British art establishment's almost complete disregard of his work. But this style arose naturally as a consequence of its lack of importance to him: his overwhelming concern was the mathematical and philosophical content of his work. The technical representation of his subject matter, whilst a matter of pride, was ultimately a means to an end.

Another explanation for Escher's absence from UK national collections is found in the words of a major print curator, who dismissed the artist as 'a bit of a novelty'. Certainly, Escher is a maverick,



whose work does not fit easily into the pigeonholes so beloved of art historians. He was an artistic loner.

I suspect, however, that there may be another, less honourable factor involved. It is undeniable that there are far more artistically literate maths/science professionals than there are arts experts with even a superficial interest in science. Indeed, many arts pros wear their innumeracy and Luddism with pride, as if it were proof of their sensitivity rather than evidence of their ignorance.

It's not as if one needs any arcane knowledge of mathematics and science to appreciate the importance of Escher's work. Basic Euclidean geometry, a little physics, perhaps a smattering of topology. More important than the knowledge itself, though, is the perception that these are legitimate and important areas for artistic enquiry. If one has already dismissed Newton's 'great ocean of truth' as irrelevant, then what hope is there for the artist who chooses to explore that particular beach? In the absence of personal expertise, curators and art historians could always look to the more experienced for an informed opinion – Escher is practically venerated among mathematical academics – but that would mean admitting their own fallibility.

It may be, however, that the aesthetes can be persuaded of Escher's importance without any recourse to brutish science. If we can find a pigeonhole into which he can be stuffed, they may be happy. It may be that if we wish to find Escher's kindred

spirits, we must seek them elsewhere than amongst his artistic peers.

It is possible to argue, I think, that one can find common philosophical concerns in the writings of the Magic Realists, that loose grouping of mainly Latin American authors including Jorge Luis Borges, Gabriel Garcia Marquez and Isabel Allende, who express within their work the cultural upheaval which has swept Latin America throughout the 20th century. It has been a battle between indigenous and imposed culture; between religions, ancient and modern, and materialism; between the oral tradition and 'I Love Lucy' syndicated coast-to-coast.

There is a tension in Escher's work between the rationality of geometry and the metaphysicallity of art. In one piece a complex division of a circle is tessellated with angels and devils. They are packed like sardines, wing-tip to wing-tip, reducing in size exponentially but always equal in number, a sort of geometrical proof of the Manichean Heresy. The cowed figures who wearily trudge up the ever-ascending staircase of the lithograph *Ascending and Descending* might be monks, daily mortifying the flesh through this timeless ritual. The quiet orderliness of Escher's world makes its peculiarities seem normal, even mundane.

A recurring theme of Magic Realism is the self-referential paradox, the text

which questions its own authorship. The tradition was introduced by the patron saint of Magic Realism himself, Miguel de Cervantes Saavedra in both *Don Quixote* books. Self-referential paradox fascinated Escher too. It is at its most overt in the lithograph *Drawing Hands*, where each of the two hands is apparently caught in the act of creating the other (the *Drawing Hands* are both right-handed). Escher himself was left-handed, as was his father, and also his mentor, Jesserun de Mesquita. Escher believed that left-handed artists were more likely to be drawn to graphics and to drawing than to painting.

Had Magic Realism existed as a recognised school in the 1950s when Escher was creating his most memorable works, then he might well have been recognised as the literary movement's spiritual cousin. Given that movement's continued place in literary fashion, that relationship might have granted him the critical recognition he deserved.

Steve Manthorp is Assistant Keeper, Exhibitions at Cartwright Hall Art Gallery, Bradford.

He is curator of a major retrospective of M C Escher's work at Croydon Clocktower from September 18 to January 4 and at Cartwright Hall from January 17 to April 5, 1998



Above:
Drawing Hands

Right: Gravity

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Norman Tebbit once provoked howls of derision when he equated the nude in art with Page 3 of *The Sun*. This, it was said, was a clear example of right-wing philistinism. The Chingford Strangler was, in fact, only articulating a point of view already widely accepted among the fashionable intellectuals he so despised, for it is the new orthodoxy of post-feminist art history that the female nude (as represented by a venerable tradition running from Titian, through Rubens, Ingres and Manet to Renoir, Matisse and Picasso) is just as much a symbol of sexual exploitation as the Page 3 girl of the tabloid press.

The list of art historians and 'culture critics' who belong to what one might call 'the Tebbit school' is a long one. Their case, stripped of its protective layer of academic jargon, seems basically to be this: because of their restricted economic and social roles in previous centuries, women were pushed into selling their bodies – actually, as prostitutes, or in symbolic form as artists' models. (Curious how quickly Puritans, ancient and modern, leap to equate actresses and models with prostitutes!) Paintings by male artists of female nudes therefore represent ('encode' is now the favoured term) the sexual exploitation of women, making such exploitation seem normal to bourgeois society to the extent that they positively celebrate it.

We, the viewers (so the argument goes), when looking approvingly at such images innocently admiring their formal and painterly qualities, are conniving in this exploitation. The connoisseur or art-lover (usually assumed to be male) is frequently described as the 'consumer'. In a sexual context this commonplace of Marxist economic reductionism cunningly hints at the other meanings of 'consumption', such as oral gratification, purchasing power, self-indulgence, as if the male viewer were some sort of ogre devouring helpless virgins. Aesthetic pleasure is no more than a front for images celebrating the power of the active male gaze to dispose, at will, of the passive and powerless female body. We art lovers are therefore 'colluding' or 'conniving' or expressing our 'complicity' in centuries of oppression by old and modern 'masters' (you can almost hear the crack of the whip!) of their female victims/models and are, by implication, guilty of a lengthy list of sexual crimes up to and including forcing into prostitution and rape.

You think I'm exaggerating? Let me cite one example out of many. This is chosen not from the ranting of an obscure feminist



Naked pleasure

The nude is under attack from the new puritans of Political Correctness. Brian Ashbee defends it.

The Judgement of Paris by Lucas Cranach the Elder (1473-1553) included in *Closer Look* at the National Gallery until September 7

broadsheet, but from the prestigious course in modern art published by the Open University, and which is now completely under the sway of P.C. In Frances Frascina's *'Art and Semiotics' (printed in Primitivism, Cubism, Abstraction – the early 20th century)*, Matisse emerges as little short of a monster. The context is cunningly set up by means of a discussion of French colonialism, a deliberate policy of which was (if the writer is to be believed) to push Algerian women into

prostitution and to expose their bodies (which in their own culture are of course veiled) to the prurient, mastering gaze of the coloniser. "This is scopophilia, the power of the gaze, at a larger, public level. Artists and photographers colluded in this process." The depictions of North African women by Delacroix, Ingres and Matisse thus become metaphors for the evils of colonialism.

We are familiar with the well-worn trick of smearing certain kinds of art by

using terms from psycho-pathology or anthropology: 'fetish' is an old favourite of Marxist critics while 'voyeuristic' equally abused by feminists. But Scopophilia?! Reducing the artist's legitimate concern with seeing, with making visible to others, to a pathological condition?

Hang on though Frascina hasn't finished yet: "In the controlled space of the studio, his scopic instinct can find satisfaction ... Matisse, in his studio, uses the 'odalisque' pose, another element in a French and arguably Western sign system, and here he omnipotently removes the actual and metaphorical veil."

Perhaps, like Hockney, we thought that everyone liked Matisse. Clearly we were wrong. Like small boys caught ogling nudes in the school library, we are promptly hauled up before the Head, Frascina, who thunders at us this dire warning: "We should be aware of our role here: in viewing these... painted images, we may be voyeuristically colluding with, and legitimating, a sexual and colonial scopic instinct." No question, we've been found guilty and presumably sentenced to a year's solitary with only the O.U. course in modern art for company.

This is, of course, self-righteous cant. But its effect on Matisse is little short of character assassination. The painter's *Blue Nude – Souvenir of Biskra* is supposed to lower her eyes (in fact she does nothing of the sort) in the manner in which Algerian prostitutes indicated their consent; the figure's blueness is linked to the military brothels used by French conscripts, or 'blues'; and the 'souvenir' of the title, it is suggested, may well have been a dose of venereal disease! No evidence is produced to support these suggestions.

Claiming significance for colours (which were almost certainly chosen for their expressive and formal effect) is a game that anyone can play, and calling a colour a 'signifier', as Frascina likes to do, shouldn't fool anyone. It is merely an attempt to give a spurious semiological gloss to an intellectually dishonest argument. The basic technique is to contaminate one area of activity (the art of the nude) by allusion to another (prostitution, colonialism). Arguments like this (if such a sleight of hand can be called an argument) can be used to 'prove' anything. And a moratorium should now be called on the abuse in art history of semiological jargon – used by so many Marxist critics rather like baseball bats in the hands of thugs: not to further understanding but to discourage dissent.

Let me be quite clear: I'm not denying that feminist art criticism has led us to re-evaluate the relationship between the male artist and the female nude; nor that such a re-evaluation was long overdue. For male artists, today, to utilise 'degraded' images of women is to collude (hopping onto the bandwagon for a moment) with exploitation rather than to pose any sort of critique of it. When using such imagery, male artists (like Allen Jones, Marcus Harvey and David Salle) should question their own motives pretty thoroughly. But Matisse, Degas and Ingres belonged to a very different world. Their images of women are not in any sense degraded but celebratory and to apply retrospectively our late 20th century cynicism to their work is absurd.

Today we are all too familiar with artists for whom exhibitionism and exploitation is a marketing tool. 'Use sex' is one of the 'Ten Commandments of Gilbert and George' and hoards of artists are only too willing to comply. No act is now too gross, no bodily fluid too intimate to prevent some desperate artist from using it as a tool of supposed self-expression. Artists now seem to regard urination, defecation, masturbation and menstruation as a cheap alternative source of artists' materials and the sexual pathology of some is offered up as though it were, unmediated, the very stuff of art.

Art, like sex, is a compulsive, repetitive activity. And the sadder aspects of the latter can easily invade the former. So when we turn our jaded and disabused vision on to the art of the past, it is not surprising that we interpret it according to the appalling standards of our own time, finding in Michelangelo the homo-erotic perversity of Mapplethorpe or in Ingres the leer of the Page 3 girl.

The art of the past is, of course, continually recreated by the present. Its meanings become increasingly inaccessible with time. In literature, the growing opacity of language itself makes this apparent. No one would presume to interpret Beowulf without understanding Old English. In the visual arts, we are fooled by the impact of images: we think we see the same statue once carved by Phidias, the same virgin painted by Leonardo. But we are wrong: we see them with altogether different eyes. Like every epoch, we reinvent the art of the past in our own image; and for us, that usually means its degradation.

Feminism has made us view the nude differently. No art historian today could, like Kenneth Clark in *The Nude*, devote

an entire book to the subject and deal only in terms of humanistic and formal values. Terms such as gender, race and class never once passed his lips. (One may even feel that his book is, dare I say it, all the better for it.) In any event, it would be nonsense to criticise Clark for failing to anticipate today's obsessions as it is to criticise earlier artists like Matisse and Degas for failing to view their female subjects through the lens of today's P.C.

Feminism has transformed the way we look at the female nude and feminist art has re-invented it from within. That is positive. But in its most extreme and bigoted form, P.C. is dangerous. Not only is it degrading the art of the past, it has the potential to restrict current and future practice, to put a whole area of legitimate artistic investigation 'beyond the pale'.

Any male artist who today represents the female body as an object of desire can expect to become an instant target of abuse, his work attracting the handy, self-adhesive label of 'sex object' and the automatic condemnation that implies. But the body of another person is, inescapably, an object, just as our own is inevitably a subject. As human beings, we may at times feel, and as artists wish to explore and express, a wide range of emotions ranging from curiosity, alienation, revulsion or desire. Why, then, deny the male artist the right to explore his erotic response to the female body? Or vice versa? Are we, as Foucault has suggested, so obsessed with turning erotic impulses into language (confession and expiation), that we can no longer allow ourselves the frank appreciation of the desirable body? That would be alienation indeed: estrangement from our biological roots, divorcing art from beauty in its most palpable, human form. "The Word was made *flesh* and dwelt among us, full of grace and truth." That is the insight that the Western tradition of the Nude celebrates: the body in its wholeness, its humanity and its potential divinity.

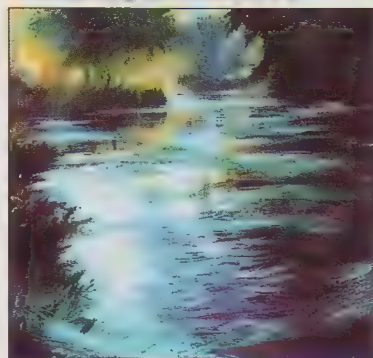
In place of the nude contemporary artists have substituted the art of the body. But the ideal of wholeness is still achievable, even if it has now a psycho-social or ecological context, rather than a religious one. The body is the means by which we experience the world. It is all we have. We should celebrate it.

Artist and writer Brian Ashbee is currently tutor in visual arts and screen culture at the National Film and Television School.

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Charles W HAZZARD

An artist's diary

Last September Charles W Hazzard was appointed the Henry Moore Foundation Sculpture Fellow at Loughborough College of Art for two years. Here's his half-term report.

I soon found the sculpture department at Loughborough to be an industrious environment. After starting last September I realised my intervening years out of art school meant that I had to once more acclimatise, so to speak, to the shared activity of producing sculpture. The department's success is, I believe, a direct result of the tutors themselves being practicing artists. Each pursues a quite distinct area of work.

The tutors oversee an educational programme which provides a thorough grounding in the traditional aspects of sculpture whilst steadily encouraging an awareness of conceptual possibilities in their students' work. Personally, my work has benefitted from access to the fine art areas. In re-visiting the opportunities available to the art student, I was encouraged to see both students and staff valuing and maintaining the increasingly rare facility in art colleges of a Life Room. However, my foray into the printmaking area has in particular proved to be more beneficial in terms of expanding my visual and technical vocabulary.

I began the fellowship realising the need to create a clearer and more discernible relationship between the wooden and the figure elements in my work. Whilst exploring this I have established through the medium of silkscreen printing a connection with another



Right:
February
13/14th, 1945

Opposite above:
Lantern,
St James the
Less,
Westminster

Below:
Carnival, 1995



discipline: the language of the architectural plan. The detailed illustrations of my designs are, I find, now an important ancillary to the work itself. I have enjoyed greatly this new freedom of expression, as evidenced by the sense of play and drama occurring between the drawn forms. I have found also that the wooden artefact can exist, as indeed the figure can, quite successfully on its own.

My last two pieces of work have provided a springboard for further research at Loughborough. The first, February 13/14th, 1945, refers to the allied bombing of Dresden. I visited Dresden twice and experienced the rococo townscape. The urban environment, the visual drama of figures and buildings, informs my use of figure and construction. This partnership of figurative sculpture, which obviously promotes human aspirations, and the architecture of formal planes is intended to celebrate the town's identity, its culture and trades. I will continue to explore this charged symbiosis of figure and environment.

The abstract elements of my work have been exhibited without the figures.

No longer referring to the figure within but to the figure's environment and surroundings, this is the prime consideration which inspired me when designing the lantern at the church of St James the Less in Westminster. By situating the lantern in the nave above the congregation I meant it to signify a response to the altar, which symbolises the presence of God. The structure represents the body of the congregation below.

There will be a small show of Hazzard's prints, drawings and sculpture maquettes at Loughborough College of Art in September and October. At the end of his Fellowship in the autumn of 1988 Hazzard will have a touring exhibition which starts at Loughborough University.

The Sculpture Company, 108 Brompton Road, SW7 (0171-244 8431) has his work in stock and he can be contacted at 19 Steward Street, Old Spitalfields Market, Spitalfields, London E1 (0171-377 0406).



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Each supplement is divided into seven distinct sections: Paintings (including works on paper), Prints, Sculpture, Ceramics, Crafts (including jewellery, metal, wood, glass, textiles etc), Artists Books and Photography.

The enhanced, easy-to-use Advertisers' Index is a comprehensive guide to each gallery specialisation, making contact between buyer and gallery simple. (This is free to all advertisers.)

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By the sea and by the land: Terry Setch



Terry Setch

Sept 22 - Oct 12 at the Washington Gallery

Private View on Sept 26, 6.00pm ~ 8.00pm

Washington Gallery, Washington Buildings, 1-3 Stanwell Road, Penarth, Vale of Glamorgan. Tel: +44 1222 708047

Fax: +44 1222 700310

Open Mon - Sat 10 - 6 Sun 12 - 5.

Cafe with light meals open throughout exhibition.

THE
WASHINGTON
GALLERY

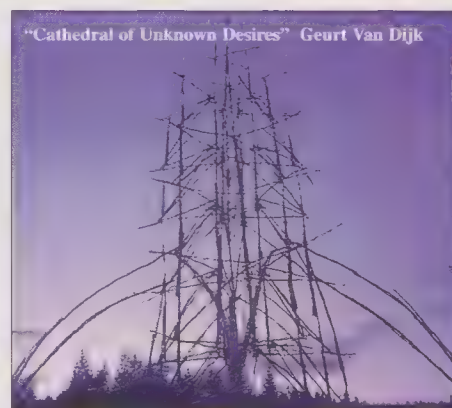


The Grizedale Society Britain's Premier Sculpture Trail Prudential Award Winners 1990

In the heart of Lakeland's Grizedale Forest, are over 80 site-specific sculptures. Artists, responding to this special environment, use indigenous materials to make works, some permanent, some ephemeral.

Guide maps, updated annually, enable visitors to find sculptures along more than 9 miles of the Silurian Way.

The Grizedale Society arranges residencies for sculptors, painters, and craft workers whose work is reflected in an exhibition gallery (11-4 daily, admission free). The society also runs the celebrated Theatre in the Forest.



THE GRIZEDALE SOCIETY, THEATRE IN THE FOREST, GRIZEDALE, HAWKSHEAD, CUMBRIA LA22 0QJ TELEPHONE 01229 860291 FACSIMILE 01229 860050 REGISTERED CHARITY 500253



"Hedgehogs in Hedgerow Basket"

12x10. 1996. canvas. E.B. Watts

GALLERY

Manchester's ART HOUSE
131 Portland Street Manchester M1 4PY
Tel: 0161 237 3551 Fax: 0161 228 3621

"SMALL PICTURES"

An exhibition of new works by
E. B. Watts.

24th October - 8th November

OPENING TIMES

10 - 5 Monday to Friday, 10 - 7 Thursday, 10 - 4 Saturday



"Remembrance Day Boat"

16x12. 1996. canvas. E.B. Watts

Surrealism, the Scientist



Silvano Levy examines Desmond Morris's paintings and discovers an imagination which is just as smutty as that of every other naked ape you've ever met.

Above:
The Arena,
1976

Below:
The Observers,
1973

Until relatively recently the paintings of Desmond Morris, the famous zoologist and television personality, have been something of a secret. It would seem that the incessant and universal 'watcher' has shied away from being scrutinized himself. In spite of having been in the public eye for some forty years, during which he was for a time director of the ICA, Morris has done little to draw attention to his own formidable artistic

production. Could it be that the trusted scientist, with his reputation for objective detachment and rational judgement, has always felt uncomfortable with the idea of revealing a less controlled side of his 'behaviour'? He, particularly, would have known only too well that the thousand or so paintings, produced at a frantic rate over the past half century, could be a key to personal obsessions and complexes. Whatever the reasons for this reticence, it is high time to begin Morriswatching.

It would seem that in his more impulsive endeavours Morris emerges as a classic 'naked ape'. From the outset his paintings have been principally dominated by one theme, an insistent gravitation towards sexuality. In one of his earliest surviving works, *Over the Wall*, painted in 1946, the teenage Morris had already highlighted sexual desire as one of the key constituents of his vision. The painting not only highlights libidinous concerns but it also establishes sexuality

as a central preoccupation. The fact that Morris was to go on to write *The Naked Ape* and to captivate television audiences with programmes on sexual behaviour demonstrates just how prophetic *Over the Wall* was to prove. Significantly, Morris has said that what most fascinates him about his favourite painter, Joan Miró, is his practice of 'often imbuing his paintings with a wild, sexual violence'.

Over the Wall appears to be far from sexually violent. The scene is one of tenderness and emotion, with the depiction of a stylised embrace. But, a second look reveals two large spheres in the haze. Halfway between them there is a phallic form. Suddenly, male genitals appear and the 'couple' begins to allude to a female pubis. The metaphor here is of imminent coitus.

The theme of sexuality is treated gynaecologically in *The Budding Force* (1973). It is a painting about female sexual organs. Cells, protoplasm and nuclei can almost be discerned within the various forms. The central dark form enveloped in a protective envelope, the tubelike shapes leading to it, the spherical forms nestling in crevices all contribute to a general impression of an inter-uterine environment. With a long vertical fissure placed between two soft, elongated swellings Morris provides an allusion to a vulva. The fibrous roots can be interpreted as a mass of pubic hair or, perhaps, as fimbriae, the hair-like tentacles which usher eggs along the fallopian ducts.

A powerful sexual, as opposed to 'gynaecological' image appears in *Table for Two* (1972). On a platform or 'table', two shapes appear, one of which has plunged into the other. The two shapes, male on the left, female on the right, are reduced to an absolute minimum in terms of anatomical detail. The focus is placed solely on sexuality. As opposed to the scenario in *The Budding Force*, sexuality is seen in terms of intercourse between the sexes and not simply as unexpended fertility. 'The one on the left is thrusting into the one on the right', Morris explains, 'in a way that is obviously sexual; I have eliminated anything that is not relevant. The suggestion of copula-



... and Sex

tion is more blatant *The Lovers* (1948). The title leaves no doubt about possible interpretations. In the very centre of the painting Morris places a penis-like shaft which is poised above a vulva-like cavity. For Morris this work, which was executed during the intensely passionate years of his own courtship, denotes 'a metaphorical distillation of sexuality'. It is, he insists, 'pure sexuality with everything else removed'. By the early 1950s such concerns were so prominent in Morris's thinking that they developed into a whole series of risqué works. This 'obscene phase', as he puts it, later struck him as being shocking enough to merit total destruction. Today none has survived the artist's self-censorship.

Morris refuses to be drawn on the content of these 'scandalous' 1950s paintings but their tenor can, to an extent, be inferred from later works on this same theme. The allusion to sexuality is inescapable in, for instance, a painting such as *The Guardian of the Cycle* (1972). The lower protuberance of the tree-form is inescapably phallic. Morris homes in on the human male's perennial obsession, an obsession, moreover, which may well owe much to the fact that, of Nature's 193 species of monkey and apes, Man sports the largest penis. Even the gorilla cannot compete in this respect.

Morris's paintings repeatedly make such allusions. In *The Observers* (1973) Morris couples the obviously male lower body on the right with a form containing the suggestion of female genitalia. In the manner of a balloon, a 'female' aperture appears to have stretched open in order to accommodate a phallic-like swelling emanating from the male figure. Again, we have a thinly-veiled allusion to coitus.

Genitalia and sexual organs appear almost everywhere in Morris's 'biomorphic' domain. *Brown Figure II* (1985) is dominated by a scrotum-like form which envelops two egg-shaped globules. As though ejaculating, the tip of a phallic protuberance emits an upward jet of yellow fluid. A mating scenario occurs in *The Guardian of the Trap* (1973) where the male offers a thorn-like spike to the attentive female. The male testicles,

again, are represented as the principal subject of the painting. This is a statement of male dominance at its most assertive: bulging testicles are seen to preside over several submissive females and a retinue of acquiescent biomorphs.

Male sexuality is even more forcefully implied by Morris's portrayal of the phallus itself. The notion of potency is strikingly conveyed in *The Day After Yesterday* (1973). One biomorph swings a pair of penises around as though they were offensive weapons and in the foreground another biomorph actually lunges at a third with a penis. The phallus here is a vehicle of aggression and an assertion of power. *The Day After Yesterday* is an arena of male rivalry.

Violence is, however, not a trait of female sexuality in the world of the biomorphs. It is in total contrast to the belligerence of male sexuality that Morris

"Of Nature's 193 species of monkey and apes, Man sports the largest penis."

formulates his notion of biomorphic femaleness. The figures which possess vulva-like orifices consistently show compliance and submissiveness. Female genitalia generally function as foils and complements to the more domineering male organs. For instance, as opposed to the assertiveness of her male counterparts, the 'female' figure in *The Sleepwalker* (1976) takes on a yielding posture. In total passivity and apparent subservience, she exposes her softer, vulnerable parts and offers, it would seem, a completely unguarded vulva. She is accessible, exposed and defenceless. This vision of femaleness seems to correspond to the timeworn, although not always politically or morally palatable, desiderata of male fantasy. This is an eroticism which defies contemporary codes of 'PCness'.

The theme of male erotic fantasy could not be more explicit than in *The Middle-class Fantasy* (1949). Two naked female figures engage in a sexual game. One is



The Budding Force, 1973

lying on the ground with arms and legs splayed open, whilst the other performs a graceful ballet second position en air. In both cases the figures display their sexuality to the full: the standing figure exhibits her vulva, whilst the supine female splays open her thighs. Both poses demonstrate a total lack of inhibition and appear to revel in lustful indulgence. Morris has described this painting as 'two females having an erotic relationship with each other'. Morris's biomorphic shapes almost invariably have sexual undertones. Often, these fleshy suckers, glands and membranes are engaged in some kind of copulative or erotic activity. If, we must ask, this explicit and abundant eroticism can pass the test of the artist's self-imposed censorship, one can only begin to guess at what had so shocked him in the paintings which he destroyed in the 1950s.

Silvano Levy is author of *Desmond Morris: 50 Years of Surrealism* published by Barrie & Jenkins, £35. *Desmond Morris: A Surrealist World* is at Buxton Museum and Art Gallery from Aug 23 to Sept 20. Desmond Morris is represented by Mayor Gallery, Cork Street, W1 (0171-734 3558).

Exhibition guide

things guide to exhibitions this month

FOCUS ON THE NORTH AND MIDLANDS

by John Grimshaw

A key indicator of the strength of museums in the north of England was revealed recently by the Department of National Heritage. Included in its list of museums nationwide which the department considers to be of special pre-eminent status in this region are the following: Bowes Museum, Castle Barnard, County Durham; Beamish Open Air Museum, County Durham; The National Tramway Museum at Crich in Derbyshire; Leeds Museums and Galleries; Manchester City Art Galleries; Manchester Museum; the Museum of Science and Industry, Manchester; Whitworth Art Gallery in Manchester; Stoke-on-Trent Museums; Tyne and Wear Museums; and York Museums. Inevitably, there is in the north of England an emphasis on museums about social life and industry through the ages. This is understandable as 'The North' was the spawning ground of the first industrial revolution in any country and there are many still alive who can remember vividly when heavy industry was still a way of life not to mention the main employer. The working cotton mills at Styal in Manchester and Ramsbottom in Lancashire are two such small museums which, with the help of those who worked in such factories, demonstrate the harsh reality of the romance. The aforementioned Museum of Science and Industry in Manchester is a more varied and, I'm bound to say, a more interesting (and cheaper) day out, especially for children, than even the great Science Museum in London. Built around the first passenger railway station in the country, in an area of the city which was once black and Lowryesque with polluting industry, this museum deserves its new 'gold medal' status, as does the extraordinary Tramway Museum at Crich which doesn't seem to attract much attention but gives its visitors an immediate and evocative impression of the atmosphere of the last century.

The list of blue chip venues on the DNH's list mostly records the strength in depth of the north's art galleries. I can't recommend Bowes Museum in Castle Barnard highly enough. It exhibits historic art of importance in a beautiful setting, including a great El Greco which confirms that a museum and painter need to know about the art of painting.

It is always a pleasure where to start in this culturally and artistically rich region – with a Deans portrait or an early architectural watercolour by Turner in the Whitworth Art Gallery ... or with any number of delicacies in Liverpool's Walker Art Gallery (which, in my experience, dis-

plays its Old Masters better than its more recent pictures, the hanging of which appears haphazard). Any mention of Liverpool ought not to avoid the recent imposition of admission charges which, despite the modesty of the £3 annual fee, is likely to deter many from enjoying not only the Walker but that period piece of late Victorian and Edwardian taste, the

Lady Lever Art Gallery at Port Sunlight on the Wirral Peninsula. I would never have thought that Liverpool, a city for which I would willingly go to the barricades, could do anything as undemocratic as this. By the way, look up the new Conservation Centre, run by the National Museums on Merseyside, for an informative display about the problems and methods of conservation required in a modern museum. Also, at the turn of the year (November 6 to February 15) look out for the biennial John Moores Exhibition at the Walker Art Gallery. Selected by different judges each time, this prize (currently £20,000 to the winner plus ten runner-up prizes of £1,000) has established itself as the painting prize to win. It is sufficiently prestigious to attract entries from all the big names, many of whom have won it since it started forty years ago; former victors include David Hockney, Patrick Heron, John Walker and Bridget Riley. More recently the prize has been won by young fashionables – some of them unworthy of the exposure afforded by such a major prize win – but the exhibition itself is worth seeing as a method of gauging how painting is fairing at a time when the obituary of the medium is



Comrades, No1 by Zhang Xiaogang at Cornerhouse, Manchester

written almost weekly in the newspapers. French academic painter Delaroche famously said painting was dead in 1839: he was wrong and so has everyone else been since then. Painting is not dead and the John Moores proves the point. This year's judges are George Melly, who likes anything whacky preferably with a splash of surrealism; Cornelia Parker, an installationist and total stranger to painting who is on this year's Turner Prize shortlist; Mel Gooding, a critic and writer of unreadable books; Louisa Buck, another critic; and Declan 'Man in Black' McGonagle, the director of the Irish Museum of Modern Art. Three of these are considered safe enough to have judged the Turner Prize, which probably tells us that this year we can expect the winner to be the sort of conceptual artist who, demonstrably, is unable to paint ... someone comprehensively vacuous like Gary Hume perhaps. It is truly astonishing – outrageous actually – that the prize considered the most eminent



for painting should not have a single painter on the panel of judges. To add insult to injury three of the five judges wouldn't know a decent passage of painting if it leapt off the wall and did the Can-Can. This is a sad state of affairs which

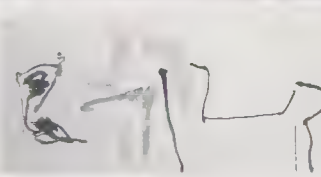
might suggest that the Moores is destined to become a painterly version of the Turner Prize. David Leapman, who has since died without trace, won the prize last time around for a painting that glowed in the dark, or some similar gimmick. But don't be put off, even though the John Moores has been reduced by the disease of conceptualism which infects every other area of public art policy, the exhibition always has one or two pictures worth looking at. It would be nice if the judges would publish their views as to the real qualities of the winning painting.

As the recipient of endless Lottery conkers for endless public sculptures (none of which, interestingly, has yet been commissioned), Newcastle has had too much publicity recently so we'll miss it out completely and move over to Grizedale Forest in the Lake District. There is here a sculpture trail in the Forestry Commission woods between Lakes Coniston and Windermere. Much of the work is entertaining, tolerably diverting and unobtrusive and while one can't think of a single work of great importance created here, there is sufficient interest generated to make the nine-mile trail an edifying as well as a bracing experience. And there's a pub half way around. Many of the sculptural big guns have worked here over the last 20 years, all working with found materials.

There seems to be a new industry in sculpture parks around the country. Many of them it has to be said, far from being parks are more like graveyards or mausoleums. If you think about it a sculpture park isn't necessary if public sculpture is made with a purpose. It was inevitable that as art for art's sake became institutionalised that acreages would be set aside for sculptures which exist for their own sake. Apart from Grizedale, which is unique in offering residencies and replacing preciousness with what is wholesome and environmentally friendly, the Yorkshire Sculpture Park, in the foothills of the Pennines near Wakefield, was among the first such places. It has recently expanded to include an



expansive area given over to the later, larger 'dinosaurs' by Henry Moore, who was born in the nearby mining village of



Castleford. There are areas here for one-man exhibitions and a variety of intimate and grand landscapes in which to site work. It is free.

An argument seems to be raging currently about whether the great works of Victorian civil engineering, such as the Forth Railway Bridge in Scotland can be considered works of art. Bridges are architecture and therefore qualify, in my opinion, for special art status. The Forth Railway Bridge is among my favourite structures as are the Tyne Bridge in Newcastle, the Runcorn Bridge near Liverpool and the Ironbridge near Telford, whose spare beauty is worth more of a visit than any public sculpture in the centre of nearby Birmingham which, for all the money lavished on sculptural projects, hasn't succeeded in producing a single work of any importance. What allows public sculpture to be great is the necessity for it to exist. Bridges solve problems, they function and, sometimes, with the work of great architects and inspired engineers (Telford, Brunel come to mind), they may be formally beautiful too. They are great because of the conviction which went into their making and which is visible – indeed, you can almost smell the belief. Ironbridge is now home to the relatively recent Open Air Museum of Steel Sculpture (admission £2). The objective here was "the creation of an open air museum for the purpose of exhibiting iron and steel sculpture created by artists whose work reflects the industrial heritage associated with Coalbrookdale/ Ironbridge and the establishment of a centre for the study and creation of iron and steel sculpture." In practice this means a succession of very large post-Caroesque behemoths, some of them with formal ingenuity and not a little presence. There are 60 works by 11 artists including pieces by Roy Kitchin, Richard Rome and Michael Lyons.

I must mention the excellent municipal museums of Nottingham, Preston, Sheffield, Stoke, Wolverhampton, Leicester and Birmingham – indeed, the City Art Gallery of the last could easily occupy an enquiring, discerning eye for a whole day.

Clockwise from top right: Plate 3 of *The Harlot's Progress* by William Hogarth, at the Whitworth Art Gallery, Manchester; *Gauze* by Liv Goode at The City Gallery, Leicester; *The Passing of the Chieftain* by Richard Jack at Djanogly Art Gallery, Nottingham; *Vase on Display* by Patrick Caulfield at Bolton Museum and Art Gallery; *Picture Frame Table* by Tom Hall at the Shipley Art Gallery, Gateshead

LONDON

ABBOTT & HOLDER

100 North Street WC1. 0171-637 3981, fax 63 0575. Mon-Sat 10-6. Tube Tottenham Court Road. Holborn. 18th-century furniture, books & drawings. A huge selection of work by British and foreign artists and a discerning collector.

AINSCOUGH CONTEMPORARY ART

21-23 Ganton Street W1. 0171-734 9442. Tue-Fri 12-7, Sat 10-6. Contemporary paintings, sculpture and ceramics.
Stephen Brown, new work from 25 Sep

ALBEMARLE GALLERY

100-102 Ganton Street W1. 0171-499 1616, fax 499 1717. Tube Tottenham Court Road. Contemporary British and European paintings, sculpture and prints.
Corporate Art Launch, paintings and sculpture for the business environment, 1 Sep to 13 Sep
Goyo Dominguez, Romantic Realist, second London show, 18 Sep to 27 Sep

ALAN CRISTEA GALLERY

31 Con Street W1. 0171-439 1866, fax 734 1549. Mon-Fri 10-6, Sat 10-5. Tube Green Park. 20th C & master graphics, publishers and contemporary artists.
A Century of European Prints, important works by major contemporary artists 16 Sep to 17 Oct

ALCHEMY GALLERY

57 Farnham Road EC. 0171-278 5666, fax 278 9666. Weekdays 9.30-6. Contemporary British and international paintings, sculpture, illustrations and photography.
Eddie Wolfgram, retrospective, to 12 Sep
The Magic of Light by Peter Sellers, Irish photographer, 15 Sep to 26 Sep

ALTERNATIVE ARTS

47a Brunswick Street E. 0171-375 0441. Tue-Sat 10-5. Temporary art galleries in empty properties, exhibiting new artists.
Marylebone High Street, W1: 76, 98, 103 & 107
Chiltern Street, W1: 8, 26, 36 & 44

ARKS GALLERY



6 North Audley Street W1. 0171-491 4600, fax 491 4640. Tube Bond Street. Marble Arch. Contemporary South Asian art.
Recent work by Senaka Senanayake, to 20 Sep (above: Lovers, 1997, by Senaka Senanayake)

THE ART CONNOISSEUR GALLERY

Crawford Street W1. 0171-258 3835. Mon-Fri 10-6, Sat 10-4. Tube Baker Street.
The Society of Graphic Fine Art annual open exhibition, drawings, prints and paintings by members and non-members, 16 Sep to 27 Sep
(Below: April at Windermere, detail, 1996, by Jean Canter)



ART FIRST

9 Cork Street (first floor) W1. 0171-734 0386, fax 734 3964. Mon-Fri 10-6, Thur 10-8 by appt. Sat 11-2. Tube Green Park.
Art of Nature, incl work by Eileen Lawrence, Simon Lewty, Helen MacAlister, Jack Milroy, to 4 Sep
Alistair Grant, new paintings, 9 Sep to 25 Sep
Bridget Macdonald, new paintings and drawings
Anna Gardiner, new paintings, 30 Sep to 23 Oct

BANKSIDE GALLERY

48 Hopton Street Blackfriars SE1. 0171-928 7521, fax 928 2820. Tue 10-8, Wed-Fri 10-5, Sun 1-5. Adm £3.50/2. Tube Blackfriars.
Royal Watercolour Society, Royal Society of Painter-Printmakers & contemporary
The Art of the Garden, 10 Sep to 28 Sep

BARBICAN ART GALLERY

Barbican Centre, Silk Street EC2. 0171-638 4141. Mon, Wed-Sat 10-6.45, Tue 10-5.45, Sun 12-6.45. Adm £4.50/£2.50. Tube Barbican.
Public art gallery showing chiefly 19th & 20th C art
James Ensor (1860-1949), Don McCullin, Sleeping with Ghosts, 11 Sep to 14 Dec

BARBICAN CONCOURSE GALLERY

Barbican Centre, Silk Street EC2. 0171-638 4141. Mon, Wed-Sat 10-6.45, Tue 10-5.45, Sun 12-6.45. Adm £4.50/£2.50. Tube Barbican.
The Contemporary Print Fair, 18 Sep to 21 Sep
Ray Smith, 27 Sep to 30 Oct

BARTLEY DREY GALLERY

62 Old Church Street, Chelsea SW3. 0171-352 8685, fax 352 2921. Tube Sloane Square/South Kensington. Contemporary and modern British art, studio ceramics.
Bonnie Brown, Ashley Davies, paintings
Adam Zoltowski, sculpture, 30 Sep to 11 Oct

BEAUX ARTS LONDON

22 Cork Street W1. 0171 437 5799, fax 437 5798. Mon-Fri 10-6, Sat 10-2. 20th C British art, incl leading sculptors.
Artists of Fame and Promise, to Sep
Angela Dillon, 10 Sep to end Sep

BELDAM GALLERY

Wilfred Brown Building, Brunel University, Cleveland Road, Uxbridge. 01895 273482, fax 203250. Mon-Fri 9-5, Sat 10-1, Sun 2-7 (closed bank hols). Tube Uxbridge.
David Cowley, 10 Sep to 14 Oct
Ancient Images, Modern Prints, work by Ben Venuto, watercolours by Jenny Reynish, to 5 Sep

BELGRAVE GALLERY

53 England's Lane NW3. 0171-722 5150, fax 722 0858. Mon-Thur-Fri 10-6. Tube Swiss Cottage, Belsize Park. 20th C. British art.
Anthony Frost, paintings and prints, 10 Sep to 26 Sep

BEN URI ART SOCIETY

26 Albert Street, Camden Town NW. 0171-482 234, fax 482 414. Call for forthcoming exhibitions and events.
Permanent collection of work by over 500 Jewish artists incl work by Bomberg, Gertler, Kitaj, Epstein and Auerbach

BERKELEY SQUARE GALLERY

23a Bruton Street W1. 0171-493 7939, fax 493 7798. Mon-Fri 10-6, Sat 10-2. 20th C master graphics & sculpture, limited edition prints. Work available by Piper, Moore, Chadwick, Picasso, Hockney, Sophie Ryder.

BERNARD JACOBSON GALLERY

4a Clifford Street W1. 0171-495 8575, fax 495 6210. Mon-Fri

10-6. Tube Green Park. Modern and contemporary British paintings, prints, sculpture and prints.

BCA - BOUKAMEL CONTEMPORARY ART

9 Cork Street W1. 0171-734 6444, fax 287 1740. Mon-Fri 10-6, Sat 10-2 & by appt. International contemporary artists.
Adrian Wiszniewski, paintings, 11 Sep to 11 Oct

BRITISH LIBRARY

Great Russell Street WC. 0171-412 7111, fax 412 7268. Mon-Sat 10-5, Sun 2.30-6. Tube Holborn. Famous books, manuscripts and all aspects of literary art.

BRITISH MUSEUM

Great Russell Street WC1. 0171-636 1555, rec info 580 788, fax 323 8480. Mon-Sat 10-5, Sun 2.30-6. Tube Holborn. The works of man from prehistoric to comparatively modern times.
Ancient Faces, Mummy Portraits from Roman Egypt
Coins in Jewellery, to 14 Sep
Printmaking in Paris: Picasso and his Contemporaries
Modernism in French Medal Design, to 14 Sep
The Ceramic Art of Sawanda Chitojin, to 7 Sep

BRUTON STREET GALLERY

28 Bruton Street W1. 0171-499 9747, fax 409 7867. Mon-Fri 10-6, Sat 10-2. Tube Green Park. European contemporary paintings & sculpture.
Recent paintings of Italian lakes and southern France by William Foreman, 16 Sep to 4 Oct

CADOGAN CONTEMPORARY

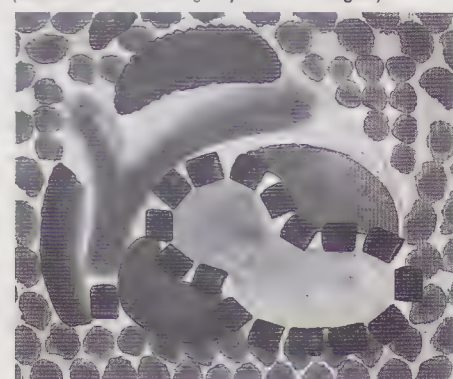
108 Draycott Avenue SW3. 0171-581 5451, fax 589 9120. Mon-Thur 10-6, Fri & Sat 10-7. Tube South Kensington. Mainly British contemporary.
Images of the Sea, summer exhibition of gallery artists, to 7 Sep
Mothers and Daughters, 9 Sep to 27 Sep
Geoff Robinson, John Lowrie, 29 Sep to 18 Oct

CAFE GALLERY

By the pool, Southwark Park SE16. 0171-237 1230, fax 237 3885. Wed-Sun 11-5. Tube Surrey Quays.
View and Point, installation by Ian Bonde, 10 Sep to 28 Sep

CAROLINE WISEMAN ORIGINALS LTD

34 West Square, Lambeth SE11. 0171-587 0747, fax 793 8817. By appt. Original major, modern & contemporary prints.
Craigie Aitchison, new works and other contemporary masters incl Heron, Hoyland, Irvin, Hodgkin and Frost
(below: David's Pool at Night by Howard Hodgkin)



CENTAUR GALLERY

82 Highgate High Street N6. 0181-340 0087. Daily 11-6. Tube Archway & Highgate. Three galleries and sculpture garden from unique art 'installation' with ever-changing exhibitions of British and continental artists. Specialisation: Polish art, ethnic and folk art and African tribal carvings.
Gallery artists

CHISWICK HOUSE

Burlington Lane W4. 0181-995 0508. Tube Turnham Green. Wed-Sun 10-4. Lord Burlington's Palladian villa incl works by Rysbrack, Ricci, Kneller, Dobson, Lambert and interiors by William Kent.

THE CONINGSBY GALLERY

30 Tottenham Street W1. 0171-636 7478, fax 580 7917. Mon-Sat 10.30-5.30.
Edinburgh School of Art, 1 Sep to 5 Sep
Tristan Humphries, 8 Sep to 12 Sep
David Cohen, 15 Sep to 19 Sep
Face It, 22 Sep to 26 Sep
Benjamin Hargreaves presents Simon Marsh-Doyden's wood paintings, 30 Sep to 10 Oct

CONNAUGHT BROWN

2 Albemarle Street W1. 0171-408 0362, fax 495 3137. Mon-Fri 10-6, Sat 10-12.30. Tube Green Park. Post-impressionist & modern painting, drawing, watercolour & sculpture.

CONTEMPORARY APPLIED ARTS

2 Percy Street W1. 0171-436 2344, fax 436 2446. Open 10.30-5.30. Tube Goudge Street. Association of Contemporary Craftspeople

Summer in the Garden, outdoor objects and fabrics, to 20 Sep

Kate Blee and Jim Partridge, textile hangings and wood art, 26 Sep to 1 Nov

CORAM GALLERY

10 Lambs Conduit Passage WC1. 0171-404 2040, fax 404 2090. Mon-Fri 10-6 (closed BK). Tube Holborn. Modern & contemporary paintings, drawings, sculpture, prints, ceramics, glass & jewellery

CRAFTS COUNCIL

44a Pentonville Road, Islington N1. 0171-278 7700, fax 837 6891. Tue-Sat 10-6, Sun 2-6. Tube Angel, King's Cross. National centre for crafts, Britain's largest contemporary crafts gallery

CRANE KALMAN GALLERY

178 Brompton Road SW3. 0171-584 7566, fax 584 3843. Mon-Fri 10-6, Sat 10-4. British & European 20th C paintings & sculpture. Mixed modern British and international art incl Ben Nicholson, Graham Sutherland, Henry Moore

Ra'anan Levy, paintings and drawings, 15 Sep to 11 Oct

CURWEN GALLERY

4 Windmill Street, off Charlotte Street W1. 0171-636 1459, fax 436 3059. Mon-Fri 10-6, Sat 1-5. Contemporary British modern masters & international graphics

Stanley Jones, paintings and prints, 10 Sep to 4 Oct

DAVID MESSUM FINE ART

8 Cork Street W1. 0171-437 5545, fax 734 7018. Tube Green Park. Mon-Fri 10-6, Sat 10-4. Early Newlyn, British Impressionism (1880-1940), British contemporary painting

Alan Cotten, new paintings, 10 Sep to 27 Sep

DRIAN GALLERIES

7 Porchester Place W2. 0171-723 9473. Mon-Fri 11-4. Contemporary masters

John Bellany, William Crozier, Douglas Portway, Nalecz, Themerson and Lacasse

THE EAGLE GALLERY

over the Eagle P.H. 159 Farringdon Road EC1. 0171-833 2674/83 4269, fax 831 9014. Thur & Fri 11-6, Sat & Sun 11-4 or by appt. Tube Farringdon

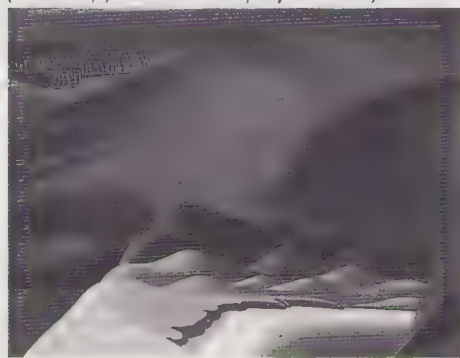
Contemporary British paintings and sculpture

EAST WEST GALLERY

8 Blenheim Crescent (off Portobello Road) W11. 0171-229 7981, fax 221 0741. Wed-Sat 10-6 or by appt. Tube Ladbroke Grove. Notting Hill. Contemporary artists from Britain & abroad

Shows by Alan Robb, Peter Unsworth, Malcolm Ros White. Stock of work by Laurie Lipton, Cathy Fenwick and prints by Ian Howard and Balhaus. Call for details

(below: Empty Bush With Landscape by Alan Robb)



FLOWERS EAST

99 & 282 Richmond Road E8. 0171-985 3333, fax 985 0067. Tue-Sat 10-6. Adm free. Tube Bethnal Green. Leading contemporary art

British Figurative Art, to 21 Sep

John Keane, Gary Wragg, Richard Smith, monoprints Gallery M, Emma Kay, 26 Sep to 26 Oct

FRANCIS KYLE GALLERY

9 Maddox Street W1. 0171-499 6870/6970, fax 495 0180. Mon-Fri 10-6, Sat 11-5. Tube Oxford Circus. British, European & American artists

GALERIE NOT

54 Mill Lane, West Hampstead NW6. T/fax 0171-433 3526. Wed-Sat 11-6, Sun 11-4. BR/Tube West Hampstead. Exhibitions by established and new talented emerging artists and makers

Shea Coffey, Irish abstract painter, 3 Sep to 14 Sep

Peter Meyer, Belgian artist, paintings and sculpture, 17 Sep to 5 Oct

GALLERY DUNCAN TERRACE

24 Duncan Terrace N1. 0171-837 5856. Call for opening times. Tube Angel

GOETHE-INSTITUT LONDON

50 Princes Gate, Exhibition Road SW7. 0171-411 3445, fax 581 2974. Mon-Thur 10-8, Fri 10-4, Sat 9.30-12.30. Mainly 20th C German art

GREENWICH PRINTMAKERS ASSOCIATION

1a, Greenwich Market (off College Approach) SE10. 0181-858 569. Tue-Sun 10.30-5.30. Members limited edition prints, drawings & watercolours

David Bowyer, to 7 Sep

Pip Carpenter, to 7 Sep

Deanne Coleborn, 9 Sep to 21 Sep

Mary Cossey, 23 Sep to 5 Sep

HARRIET GREEN GALLERY

5 Silver Place, off Lexington Street, Soho W1. 0171-287 8328, fax 287 3990. Tue-Fri 11-6, Sat 11-5

John Crossley, new paintings, 10 Sep to 4 Oct

HART GALLERY

13 Upper Street, Islington N1. 0171-704 1131. Tue-Fri 11-7, Sat 1-6, Sun 2-6. Contemporary fine art & studio ceramics

John Hartman, Canadian painter

Elsbeth Owen, ceramics, 11 Sep to 9 Oct

HAYWARD GALLERY & ROYAL FESTIVAL HALL

South Bank Centre SE1. 0171-960 4242/261 0127 (rec. info). Daily 10-6. Tue & Wed 10-8. Tube Waterloo. Embankment. Contemporary & historical art from all over the world; touring exhibitions

HIGHGATE FINE ART

26 Highgate Street N6. T/fax 0181-340 7564. Tube Archway. Contemporary painting, drawings and prints.

Stuart Wilson, recent work, 4 Sep to 27 Sep

HORNIMAN MUSEUM

London Road SE1. 0171-762 4999. 1872. Mon-Sat 10.30-5.30. Sun 11-5. Museum of natural history, ethnography, & social history. Permanent & temporary exhibitions. Ethnographic & musical collection

Nomads - Life on the Move, to Jan '98

Popular Art in Isolation, Japan 1639-1858, 12 Sep '97 to 13 Apr '98

HOULDSWORTH FINE ART

Pall Mall Deposit, 124-128 Barby Rd W10. 0181-964 3595. By appointment. Contemporary painting and sculpture

Artists include Matthew Radford, Robin Connelly, Cameron Galt, Paul McPhail, Alastair Michie and Jason Spivack

ICE HOUSE GALLERY

Holland Park, off Kensington High Street W8. 0171-937 2542, fax 937 0515. Daily 11-7. Tube High Street Kensington. International and visual applied art

Fragments of Nature, collages and paintings, to 14 Sep

Hags, Harridans, Beasts and Brides, work by Helen Robbin

20 Sep to 5 Oct

IMPERIAL WAR MUSEUM

Lambeth Road SE1. 0171-416 5000. 1914-18. 1872. Daily 10-6. Adm £4.50. 9.50-12.25. Tube Elephant & Castle. Lambeth. Modern & historical objects relating to the First World War. Temporary exhibitions

Christoph Bergmann, sculpture spread throughout the museum which uses the construction methods of aero engineering, to 21 Sep

ISLINGTON MUSEUM

268 Upper Street, N1. 0171-359 6294, fax 226 4718. Wed-Sat 11-5, Sun 2-4.

A Dream of Italy, paintings and prints by Avis Saltsman, 10 Sep to 21 Sep

JASON & RHODES GALLERY

4 New Burlington Place W1. 0171-434 1768. Mon-Fri 10-6, Sat 10.30-4. Tube Oxford Circus. Green Park

Kate Belton, to 20 Sep

Cooked With Gas, edible sculpted cakes by Chris Jones and Phil Jones, 24 Sep to 18 Oct

JILL GEORGE GALLERY

38 Lexington Street, Soho W1. 0171-439 7343/7319. Mon-Fri 10-6, Sat 11-4. Tube Piccadilly, Oxford Circus. Established artists & recent graduates; figurative & abstract

Vernum Tempus, 16 Sep to 17 Oct

Alison Lambert, charcoal drawings by an interesting and original artist, 16 Sep to 17 Oct

JOHN MARTIN OF LONDON

38 Albemarle Street W1. 0171-499 1314, fax 493 2842. Mon-Fri 10-6, Sat 10-4. Tube Green Park. Modern British and contemporary fine arts

LONDON REVIEWS



Sadie Lee at the National Portrait Gallery

Sadie Lee won the BP Travel Award 1996 with her proposal to visit the Exotic World Burlesque Museum in California, USA, to meet and paint a group of women whose lives have revolved around a declining art form. Burlesque evolved from the saucy songs and sketches performed in Wild West saloons. At the start of the century a small number of stars started to appear on the mainstream entertainment circuit, first as glamorous sidekicks to male comedians and then as exotic dancers in their own right. Gradually they became more popular than the traditional 'family' entertainment and were a big hit until after The Second World War when strip started to out-do the tease. Sadie Lee has painted many of the great Burlesque performers after meeting them and researching their lives. They are on show at the National Portrait Gallery.

Over the past two years artists from The Royal Watercolour Society and The Royal Society of Painter-Printmakers have been visiting gardens in England and Wales to record their splendour. The works, which are for sale with some of the cash going to charity, are on show at the Bankside Gallery.

Work from 1930 to 1940 by leading Mexican muralist and socialist agitator David Alfaro Siqueiros can be seen at Whitechapel until 2 November. The show focuses on those paintings fusing social realism and folklore.



Champaigne in 'Sleep' at The National Gallery

JONATHAN WYLDER GALLERY

2 Motcomb Street, Belgravia SW1. Mon-Fri 11-5.30, Sat 12-4.
Tel 0171-445 9949, fax 245 9949. Tube Knightsbridge. Paintings and
bronze sculptures by Jonathan Wylder
**Permanent Exhibition: dance, female nude and equestrian
sculpture (below: Tiffany, edition 18)**



KENWOOD, IVEAGH BEQUEST

Hampstead Lane NW3. 0171-973 3427. Daily 10-6. English Heritage
Adam building housing the Lord Iveagh Bequest incl important
works by Gainsborough, Vermeer, Rembrandt, Reynolds, Turner
and Hals

KEW GARDENS GALLERY

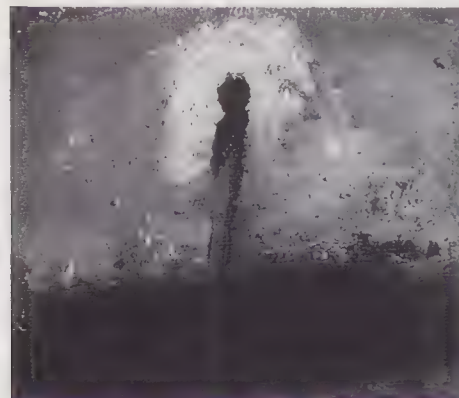
Royal Botanical Gardens, Kew. 0181-332 5618, fax 332 5610. Open
9.30-6, call to confirm. Free, disabled access
**Nature's Private Sanctuary, Madagascar, Impressions from
an Expedition, photographs by Andrew McRobb, text by
Pat Griggs, to 13 July '98**

KNAPP GALLERY

Regents College, Inner Circle, Regents Park NW1. 0171-487 7447
fax 487 7657. 10-6 daily. Tube Baker Street
**Stitch Design, work in stitch by students and lecturers, 1
Sep to 30 Sep**

LAMONT GALLERY

65-7 Roman Road E2. 0181-981 6332, fax 983 0144. Tue-Sun 10-6.
Tube Bethnal Green. Figurative paintings, drawings, prints &
sculpture
**Interview, to 13 Sep
(below: Prometheus by Crayk F.)**



LENA BOYLE FINE ART

40 Drayton Gardens SW10. 0171-373 8247, fax 370 7460. By
appointment. Modern British and contemporary. Paintings, draw-
ings and original prints incl Bonnie Brown, Sarah Coghill, Elisabeth
Frink, Mary Fedden, Clifford Hall, Josef Herman, Padraig
Macmiadhachain, Tessa Newcomb

LEIGHTON HOUSE

12 Holland Park Road W14. 0171-602 3316. Mon-Sat 11-5. Tube
High St Kensington. High Victorian & Pre-Raphaelite fine & deco-
rative art; temporary exhibitions

LINDA BLACKSTONE GALLERY

The Old Slaughterhouse, rear of 13 High Street, Pinner Village,
Middx. 0181-868 5765, fax 868 4465. Wed-Sat 10-6. Tube Pinner.
British contemporary representational paintings, sculpture &
ceramics
Mixed exhibition, thru Sep

LLEWELLYN ALEXANDER (FINE PAINTINGS) LTD

24-126 The Cut, Waterloo SE1. (opposite The Old Vic). 0171-
620 1322/24, fax 928 9469. Mon-Sat 10-7.30. 20th C British &
contemporary paintings & sculpture
**Not the Royal Academy 1997, to 6 Sep
2nd London Show of Feline Artists, 8 Sep to 13 Sep
Ron Bone and Austin Moseley - Two-man show, paintings,
18 Sep to 4 Oct
(Below: Room off the Landing by Ron Bone)**



LOGGIA GALLERY

15 Buckingham Gate SW1. 0171-828 5963. Wed-Fri 6-8. Sat &
Sun 11-5. Tube St James's Park
**A Fonseca - Abengozar, to 5 Sep
FPS Group Exhibition: Autumn 1997, 13 Sep to 3 Oct**

LONDON CONTEMPORARY ART LTD

132 Lots Road, Chelsea SW10. 0171-351 7696, fax 376 3771.
Mon-Fri 10-6. Sat-Sun 10-4. adm free
**Permanent exhibition of silkscreens, etchings and lithographs
incl Csaba Markus, Roy Fairchild, Janet Treby, David
Dodsworth, Alexander Ivanov & Goyo Dominguez, Prices
£280-£700**

LONDON INSTITUTE GALLERY

65 Davies Street W1. 0171-514 6000, fax 514 6131. Mon-Fri
10-8
**Images of London, by Bob Britten and Jaroslav Bradac, and
photographer Ian Wiblin
Rosalind Grimshaw, to 12 Sep
Site, artwork by students with disabilities, 1 Sep to 16 Sep**

LONDON PRINT WORKSHOP

421 Harrow Road W10. 0181-969 3247, fax 964 0008. Mon-Fri
10-6. Sat 1-5. Tube Westbourne Park. Over 50 artists' prints on
carnival & celebration

LUMLEY CAZALET

33 Davies Street W1. 0171-491 4767, fax 493 8644. Mon-Fri 10-
6. Sat by appt. Tube Oxford Circus, Piccadilly Circus. Late 19th &
20th C original prints by Braque, Chagall, Frink, Helleu, Matisse,
Miro, Moore, Picasso etc, drawings by Matisse, sculpture and draw-
ings by Frink
**A Century of European Prints, 1925-1970, work by Braque,
Chagall, Ernst, Giacometti etc., 16 Sep to 17 Oct**

MALL GALLERIES

The Mall, nr Trafalgar Square SW1. 0171-930 6844, fax 839 7830.
Daily 10-5. Adm charge to some exhibitions, please check. Wide
programme of exhibitions & events; home to Britain's leading arts
societies
**Royal Society of British Artists, 24 Sep to 5 Oct
Singer and Friedlander/Sunday Times watercolour compe-
tition, 10 Sep to 20 Sep
Master Artist: Fu Hua, 23 Sep to 2 Oct**

MARBLE HILL HOUSE

Richmond Road, Twickenham. 0181-892 5115. Tube Richmond
Wed to Sat 10-4
Palladian villa built for mistress of George II. Permanent art col-
lection devoted to English painters in first half of 18th century

MARLBOROUGH FINE ART AND GRAPHICS

6 Albemarle Street W1. 0171-629 5161. Mon-Fri 10-5.30. Sat 10-
12.30. Tube Green Park. Old Masters, Impressionist, 20th C &
contemporary work; publications & modern master prints
**Twentieth Century Prints 1967-1997, in conjunction with
five other galleries, 16 Sep to 17 Oct**

MARSDEN FINE ART

21 Dulwich Village SE21. 0181-693 2700. Daily by appt.
Contemporary paintings, sculpture & ceramics incl
**Vanessa Pooley, Christine Barnett, Jiri Borsky, Neil Park, Jill
Downie, Emma McClure, Terry Whybrow**

MAYOR GALLERY

22a Cork Street W1. 0171-734 3558, fax 494 1377. Mon-Fri 10-
5.30. Sat 10-1. 20th C. paintings, drawings and sculpture
Jacques Role, British Dreams, 17 Sep to 11 Oct

MERCURY GALLERY

26 Cork Street W1. 0171-734 7800, fax 287 9809. Mon-Fri 10-
5.30. Sat 10-12.30. Tube Green Park, Piccadilly. Leading modern
British art; young painters
100 Years of European Prints, 17 Sep to 18 Oct

MCHARDY SCULPTURE COMPANY

Cardamon Building, Shad Thames SE1. 0171-403 7555. Tue-Sat
12-5. Sun 2-5 and by appt. Contemporary sculpture
**Contemporary Sculpture Fair incl work by Tim Pomeroy,
Patricia Volk and Giles Penny (below: Standing Figure by Sally
MacDonell)**



MEGHRAJ GALLERY

Meghraj Court, 18 Jockey's Fields WC1. 0171-831 6881, fax 404
8288. Mon-Fri 10-4. Tube Holborn/Chancery Lane. Indian art
**Indo-British Group Art Show, to 5 Sep; Amal Ghosh, vitre-
ous enamel and stained glass, 18 Sep to 17 Oct**

MERRIFIELD STUDIOS

110 Heath Street, Hampstead NW3. 0171-794 0343. Wed-Sun
10.30-6
Tom Merrifield and Gallery Artists

MICHAEL PARKIN GALLERY

11 Motcomb Street SW1. 0171-235 8144/1845, fax 245 9846.
Mon-Fri 9.30-6. Modern British painting 1850-1950
Summer exhibition, John Doman Turner, 12 Sep to 17 Oct

MORLEY GALLERY

61 Westminster Bridge Road SE1. 0171-928 8501 fax 928 4074.
Mon 1-6. Tue, Thur & Fri 10-6. Wed 10-8 incl bank holidays. Tube
Lambeth North. Contemporary and historical art
**Chain Reaction, recent paintings by Sue Kennington, to 2
Oct**

MUSEUM OF MANKIND

Burlington Gardens W1. 0171-323 8043, fax 323 8013. Mon-Sat
10-5. Sun 2.30-6. Collection from a variety of non-Western soci-
eties & cultures
**Great Benin, A West African Kingdom
The Gilded Image: Pre-Columbian Gold from South and
Central America
Treasures from the Ethnographic Collection
Striking Tents: Central Asian Nomad Felts from Kyrgyzstan
Stairways to the Sky: Rice and Life in the Philippines
All ongoing**

NARWHAL INUIT ART GALLERY

55 Linden Gardens, Chiswick W4. 0181-747 1575, fax 742 1268.
Daily by appt. Tube Turnham Green. Inuit - Eskimo contempo-
rary art; permanent collection of Arctic Canadian, Greenlandic &
Russian sculpture in stone, bone & horn, drawings & prints cele-
brating 40 years (1955-95): extensive educational reference library

THE NATIONAL GALLERY

Trafalgar Square WC2. 0171-489 4849, fax 489 4885, fax 930 4764.
Mon-Sat 10-5.30. Wed to Sat 10-6. Tube Charing Cross, Leicester
Square. An outstanding collection of European paintings 13th-20th
C. Admission free
**Cranach: A Closer Look, to 7 Sep
Themes and Variations: Sleep, to 14 Sep**

Seurat and the Bathers, to 28 Sep

NATIONAL PORTRAIT GALLERY

2 St Martin's Place WC2. 0171-306 0055. Mon-Fri 10-5, Sat 10-6, Sun 2-6. Tube Leicester Square, Charing Cross. Unique collection of the men & women who created British history & culture, medieval to contemporary

Clifford Coffin: The Varnished Truth - Photographs from Vogue 1945-1955, to 28 Sep

The Pursuit of Beauty: Five Centuries of Body Adornment, to 26 Oct

BP Portrait Award 1997 and BP Travel Award, to 5 Oct

NEFFE-DEGANDT FINE ART

32a St George Street. 0171-493 2630, fax 493 3779. Tue-Fri 10-5.30 or by appt. Tube Oxford Circus/Bond Street. French Impressionist and Post Impressionist. Prices £2000 to £250,000

NEW ACADEMY GALLERY

Business Art Galleries, 34 Windmill Street (off Charlotte Street) W1. 0171-323 4700, fax 436 3059. Mon-Fri 10-6, Thur 10-8, Sat 11-5, (incl. Bank Hol & wends). Tube Goodge Street. Contemporary British paintings, sculpture, original prints & textiles

The Liverpool Trio, three graduates from Liverpool John Moores University, 4 Sep to 27 Sep

Windmill Street Party, 11 Sep

NEW GRAFTON GALLERY

49 Church Road, Barnes SW13. 0181-748 8850, fax 748 9818. Tube Hammersmith, then bus. Mainly figurative English painting & drawing by living artists; permanent portrait centre

Mark Adlington and Alastair Rennie, 4 Sep to 20 Sep
Sarah Spencer and Eve Campion, 25 Sep to 11 Oct

NORTHCOTE GALLERY

10, Northcote Road, Battersea SW11. T/fax 0171-924 6741. Tue-Sat 11-7 and by appt

Alice Scrutton, New Works, seascapes and landscapes in oil and watercolour, 18 Sep to 11 Oct

(below: *Beached Boats* by Alice Scrutton)



THE OCTOBER GALLERY

24 Old Gloucester Street WC1. 0171-242 7367, fax 405 1851. Tue-Sat 12.30-5.30. Tube Holborn/Russell Square. Cross cultural avant garde

Keepers of the Mimi Spirit, 4 Sep to 4 Oct

THE ORANGERY

Holland Park, off Kensington High Street W8. 0171-937 2542, fax 937 0515. Daily 11-7. Tube High Street Kensington. International and visual applied art

Robert Bryce Muir, sculptures and prints, 4 Sep to 17 Sep

ORLEANS HOUSE GALLERY

Riverside, Twickenham. 0181-893 0221. Tue-Sat 1-5.30, Sun 2-5.30. Tube Richmond, BR St Margaret's. Topographical fine art collection

PARK GALLERY

26 Connaught Street W2. 0171-262 2588, fax 262 2587. Mon-Fri 9.30-5.30. Tube Marble Arch. 19th and 20th C paintings and watercolours of the Arab world

PATON GALLERY

London Fields, 282 Richmond Road E8. 0181-986 3409, fax 986 0811. Tue-Sat 11-6, Sun 12-6

Summer Miscellany, to 21 Sep

The Lie of the Land, work by Rosie Snell, 26 Sep to 26 Oct

PICCADILLY GALLERY

16 Cork Street W1. 0171-629 2875, fax 499 0431. Mon-Fri 10-5.30, Sat 10.30-1. Tube Piccadilly, Green Park. Symbolist works, 20th C British & European, contemporary figurative

Tony Peart, one-man show, 2 Sep to 27 Sep

PIERS FEETHAM GALLERY

475 Fulham Road SW6. 0171-381 5958, fax 381 3031. Tue-Fri 10-1, 2-6, Sat 10-1. Tube Fulham Broadway. Contemporary mixed media mainly representational

Thalassa, Thalassa, mixed summer exhibition

PITSHANGER MANOR GALLERY

Mattock Lane, Ealing W5. 0181-567 1227. Tube/BR Ealing Broadway. Tue-Sat 10-5

Avtarjeet Dhanjal, Works 1970-1996, to 20 Sep

POLISH CULTURAL INSTITUTE

24 Ramond Place W1. 0171-493 0706, fax 629 3506. Mon-Fri 10-5.30, Sat 10-4. Tube Green Park, Bond St. Idiosyncratic, figurative paintings, contemporary British artists

Roman Nowotarski and Tadeusz Nowotarski, father and son, 4 Sep to 26 Sep

Alumni IV, exhibition of works by members of the British recipients of the Polish Government scholarships, 12 Sep to 30 Sep

PORTAL GALLERY

16a Grafton Street W1. 0171-493 0706, fax 629 3506. Mon-Fri 10-5.30, Sat 10-4. Tube Green Park, Bond St. Idiosyncratic, figurative paintings, contemporary British artists

Mark Copeland, new paintings, 8 Sep to 27 Sep

Nick Cudworth, Between Shadows, new paintings, 29 Sep to 18 Oct

POSK GALLERY

238-246 King Street W6. 0181-741 1940. Tube Ravenscourt Park. Daily 11-9. Monthly changing exhibitions of Polish and other artists

Jutta Castian, oil paintings, to 5 Sep

Piotr Gorka, paintings, 7 Sep to 19 Sep

Wojciech Falkowski, 21 Sep to 3 Oct

PUMP HOUSE GALLERY

Battersea Park SW11. 0181-871 7580, fax 871 7533. Wed-Sat 11-4, Sun 11-6. Tube Sloane Square. Restored Victorian pump house beside the lake

PURDY HICKS GALLERY

65 Hopton Street, Bankside SE1. 0171-401 9229, fax 401 9595. Tube/BR Blackfriars. Contemporary works

A Cloudburst of Material Possessions, to 6 Sep

Michael Porter, 12 Sep to 18 Oct

REBECCA HOSSACK GALLERY, FITZROVIA

35 Windmill Street W1. 0171-436 4899, fax 323 3182. Mon-Sat 10-6. Tube Goodge Street. British figurative & abstract art

Songlines XVI, contemporary Aboriginal art season

Clifford Possum Tdapaltjarri, paintings from Papunya Tula, Aboriginal prints, to 6 Sep

Janakpur An, Nepalese artist, works on paper, 8 Sep to 4 Oct

REDFERN GALLERY

20 Cork Street W1. 0171-734 7321, fax 734 5778. Mon-Fri 10-5.30, Sat 10-4. Tube Green Park. 20th C paintings, drawings, sculpture & graphics

Elizabeth Butterworth, 2 Sep to 2 Oct

RICHARD SALMON

Studio 4, 59 South Edwardes Square W8. 0171-602 9494, fax 371 6617. Tue-Sat 10-6. Tube Earls Court/High St Kensington

Sequence, work by Hanne Darboven, Stephen Prina, Gilbert and George, Martyn Last, Joan Key, Richard Long, to 20 Sep

ROYAL ACADEMY

Piccadilly W1. 0171-439 7438, fax 439 4998. Daily 10-6. Tube Green Park, Piccadilly Circus

Hiroshige: Images of Rain, Mist, Moon and Snow, woodcuts, to 28 Sep

Sensation, Young British Artists from the Saatchi Collection, 18 Sep to 28 Dec

ROYAL COLLEGE OF ART

Kensington Gore. 0171-590 4444, fax 584 8217. Daily 10-6. Tube South Kensington, High Street Kensington

ROYAL OVER-SEAS LEAGUE

Over-Seas House, Park Place, St James's Street SW1. 0171-408 0214 x 219, fax 499 6738. Mon-Sun 10-6. Tube Green Park, Piccadilly Circus. Young contemporary UK & Commonwealth artists

14th Annual Open Exhibition, paintings by 50 commonwealth artists selected by Ronnie Forbes, Susan Loppert, Jock McFadyen and Gary Wragg, 9 Sep to 21 Sep

Behind Closed Doors, paintings by Lesley Banks, 23 Sep to 20 Nov

ST. JOHN'S SMITH SQUARE

The Footstool Restaurant Gallery SW1. 0171-222 2168. Mon-Fri 10-5, 6-10 & Sat-Sun concert eves. Tube Westminster. Contemporary art in restaurant setting

International Photo Archive 4th Exhibition, 15 Sep to 17 Oct

ST. MARTIN'S GALLERY

St. Martin-in-the-Fields, Trafalgar Square WC2. 0171-839 4342, fax 839 5163. Open 10-6. In the crypt under vaulted arches, restaurant

SERPENTINE GALLERY

Kensington Gardens W2. 0171-723 9072/402 6075, fax 402 4103. Mon-Sun 10-6. Tube South Kensington, Lancaster Gate. Established

SCOTLAND REVIEWS



Leon Morrocco at The Open Eye Gallery, Edinburgh

Gerhard Richter, whose work sells for telephone numbers, is according to some the most important living painter. [Last month it was Ellsworth Kelly! Ed] Over 70 of his multiples are on show at The Fruitmarket Gallery in Edinburgh.

Richter fled his East German birthplace in 1961 and first attracted attention in the mid '60s with blurred paintings on photographs.

Matthew Dalziel and Louise Scullion are, apparently, two of Scotland's most highly regarded artists. Their video installation, *Endlessly*, at the Scottish Gallery of Modern Art in Edinburgh looks, er, taxing. The film comprises images of the North Sea's surface and a sculpture of a graveyard angel.

Lady Agnew of Lochnaw by John Singer Sargent (1856-1925) forms the centrepiece of an exhibition at the National Gallery of Scotland, Edinburgh. 'The Portrait of a Lady; Sargent and Lady Agnew' features 40 works by the society portraitist dubbed by Rodin as "the Van Dyck of our times". Sargent came to notoriety in 1884 when his portrait of society glamour puss Madame Gautreau, exhibited as *Madame X*, caused a sensation at the Paris salon for being too erotic. Her outraged mum wrote to Sargent begging him to withdraw to picture. Subsequently he left to settle in Britain courted by high society and shunned by the critics. He's a dazzling painter.



Precious Cargo at the Royal Museum of Scotland, Edinburgh

GLASGOW, LILLIE ART GALLERY

Station Road, Milngavie. 0141-943 3247, fax 943 3246. Mon-Sat 10-5, Sun 2-5. Permanent collection of 20th C Scottish artists
Eleanor E. Moore – A Question of Identity, 6 Sep to 27 Sep

GLASGOW, MCLELLAN GALLERIES

270 Sauchiehall Street. 0141-331 1854. Mon-Sat 10-5, Sun 11-5. Contemporary shows from all over the world
The Birth of Impressionism, a much-maligned exhibition by the critics which, nevertheless, includes some interesting works from the period at which Modernism was being conceived. Ignore the rotten presentation and look at the work and you should find something edifying to 7 Sep

GLASGOW, MUSEUM OF TRANSPORT

Kelvin Hall, Bun House Road. 0141-357 3929. Mon-Sat 10-5, Sun 11-5. History of transport throughout the ages: trams, cars, buses, trains & planes

GLASGOW, PEOPLE'S PALACE MUSEUM

Glasgow Green. 0141-554 0223. Mon-Sat 10-5, Sun 11-5. Historical material & temporary exhibitions: industry, commerce, domestic & social life since 175

GLASGOW, POLLOK HOUSE

2060 Pollokshaws Road. 0141-649 7151, 636 0086. 10-5 daily, Sun 11-5. Historic house built c1752. Set in 361 acres of park and woodland. Incl fine furniture, works from collection of Sir William Stirling Maxwell and fine Spanish paintings. Adm free

GLASGOW, PROVAND'S LODGE

3 Castle Street. 0141-287 2747. 10-5 daily, Sun 11-5. Oldest house in Glasgow built 1471. Incl period display sweet shop on first floor. Adm free

GLASGOW, ROGER BILLCLIFFE FINE ART

134 Blythswood Street. 0141-332 4027, fax 332 6573. Mon-Fri 9.30-5.30, Sat 10-1. Scottish art 1900 to the present day

GLASGOW, ST. MUNGO MUSEUM OF RELIGIOUS LIFE AND ART

2 Castle Street. 0141-553 2557. Mon-Sat 10-5, Sun 11-5. Museum exploring death through evocative art objects associated with different religious faiths
The Veil in Islam: Myth and Reality, to Dec

GLASGOW, STREET LEVEL PHOTOGRAPHY GALLERY & WORKSHOP

26 King Street. 0141-552 2151. Mon-Sat 10-5.30. Broad range of photography

GREENOCK, MCLEAN MUSEUM & ART GALLERY

15 Kelly Street. 01475 723741, fax 882101. Mon-Sat 10-12, 11-5. Scottish School & other works incl the Caird Collection
Fifty Years of Collecting, to 13 Sep
Greenock Art Club, 20 Sep to 4 Oct

LANARKSHIRE, COATBRIDGE, IRONWORKS GALLERY

Summerlee Heritage Trust, West Canal Street. 01236 431261. Mon-Sun 10-5. Adm £2/1

LOGIE, FORRES, LOGIE STEADING ART GALLERY

Moray. 01309 611278, fax 01309 611300. BR Forres. Contemporary Scottish art
Summer Exhibition, work by 50 artists, to Oct



William Wallace by George Jamesone, see Stirling, Smith Art Gallery

RUTHERGLEN, GLASGOW, RUTHERGLEN MUSEUM

King Robert Road, 777 7777. Mon-Sat 10-5, Sun 11-5. Local history & art. Incl the Robert Burns Birthplace Museum & the Robert Burns Birthplace Museum & the Robert Burns Birthplace Museum

ST. ANDREWS, CRAWFORD ARTS CENTRE

93 North Street. 01334 474610, fax 479880. Mon-Sat 10-5, Sun 2-5. Emphasis on contemporary art
25 Years in the Dark, photographs by Colin Ruscoe and Malcolm J Thomson
Jennifer Wilson, felt embroideries
Maryfield Woodshop, turned, carved wood
Barry Reed, wooden chairs and stools
Eleanor MacDougall, metal vessels, all to 21 Sep

STIRLING, SMITH ART GALLERY & MUSEUM

Dumbarton Road. 01786 471917, fax 449523. Tue-Fri 12-5, Sat 10.30-5, Sun 2-5. Arts & crafts exhibitions, local history, café & shop
Scotland's Liberator - The Life and Legacy of William Wallace 1297-1997, exhibition to commemorate the 700th anniversary of Battle of Stirling Bridge, to 15 Dec
(above: William Wallace by George Jamesone)



ABERYSTWYTH ARTS CENTRE

Pengais. 01970 622887/622895, fax 622883. Mon-Sat 10-5 & a eve when an eve perf. Sun 2-5. Mainly contemporary artists & photographers

CARDIFF, ALBANY GALLERY

74b Albany Road. 01222 487158, fax 449158. Mon-Sat 10-5. Welsh landscapes by leading artists. Monthly exhibitions
Summer Exhibition, to 6 Sep
New English Art Club, 11 Sep to 4 Oct

CARDIFF, HOWARD GARDENS GALLERY

Howard Gardens Centre. Howard Gardens. T/fax 01222 506678. Mon-Thur 9.30-8, Fri 9.30-5
Real-Imaginary-Borders, Croatia/Wales exchange exhibition, 5 Sep to 12 Sep

CARDIFF, MARTIN TINNEY GALLERY

6 Windsor Place. 01222 641411. Mon-Fri 10-6, Sat 10-5. 20th C contemporary paintings & prints, mixed gallery artist shows
Ernest Zobole, new paintings
Work from stock, 12 Sep to 8 Oct

CARDIFF, NATIONAL MUSEUM AND GALLERY OF WALES

Cathays Park. 01222 399455, fax 378121. Tue-Sat 10-5, 11-5, Sun 10-5. Apr 23 - 50 225 750. Welsh, British & European paintings incl many famous impressionists, ceramics & sculpture
Unseen Gwen John: Drawings from the Collection, to 21 Sep

CARDIFF, ORIEL

The Friary. 01222 399477, fax 396600. Mon-Sat 9-5.30. Contemporary art & crafts from Wales, UK & overseas
Hot Off the Press, ceramics and prints, to 20 Sep

CARDIFF, ST. DAVID'S HALL

The Hayes. 01222 878500. Open Mon-Fri 10-5.30 & before eve perf. Mainly contemporary artists

CONWY, ROYAL CAMBRIAN ACADEMY OF ART

Crown Lane, Conwy. 01492 593413. 11-5 daily except Monday
115th Annual Summer Exhibition, to 7 Sep
David Tress, 13 Sep to 5 Oct

FISHGUARD, WEST WALES ART CENTRE

6 West Street, Pembrokeshire. T/fax 01348 873867. Contemporary fine art and applied art featuring both established and emerging artists
David Tress, new paintings and drawings, to 6 Sep
Gallery Artists: Elizabeth Cramp, Daniel Backhouse, Dennis Curry, Jonathan Cramp, Ian Robertson, Simon Marsh, James MacKeown, James Campbell, Chris Roberts

MACHYNLLETH, THE MUSEUM OF MODERN ART, WALES

Y Tabernacl, Heol Penrallt. 01654 703355, fax 703355. Mon-Sat 10-4
Group 75: Dialogue, 8 Sep to 11 Oct

MOLD, ORIEL THEATR CLWYD

Clwyd. 01352 756331, fax 758323. Mon-Sat 10-5, Sun 10-10pm. Contemporary art of all media
Angels and Mechanics, exploring the theme of fertility, to 12 Oct

NEWPORT, NEWPORT MUSEUM AND ART GALLERY

John Frost Square, Gwent. 01633 640064. Mon-Thur 9.30-5, Fri

WALES REVIEWS

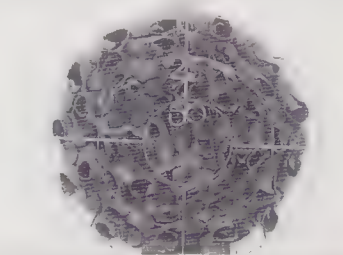


Gwen John at the National Museum & Gallery, Cardiff

'Detritus' is a collaboration between David Garner and Patrick Jones. The show at **Newport Museum and Art Gallery** comments on the political, industrial and social upheavals in South Wales. Garner creates overtly political pieces constructed from discarded industrial clothing, metal, wood and electrical circuitry. These complement Jones' poems which deal with similar themes.

Work of a similar didactic nature can be seen at the **Glynn Vivian Art Gallery** in Swansea. Tim Davies has concentrated on cultural and sociological themes linked to south Wales such as disempowerment through unemployment, identity and cultural imperialism.

If you hurry you will be able to catch the exhibition of landscape paintings by **David Tress** at the **West Wales Arts Centre, Fishguard**. Tress was brought up in London but has lived in Pembrokeshire so long he can be considered an honorary Welshman. There is no point in straining to describe what his painting achieves and how he conveys the ephemerality of the moment. For that you must look and then only will you know. All it is possible to say is that he communicates a deep affection and respect for the landscape in a style which, like Lanyon's, is rarely topographically detailed and is more likely to be evocative of mood and weather. Tress is one of several Welsh artists, Peter Prendergast (who lives and works in Snowdonia) springs to mind, who are striving to do more than merely report and record. And if you think an artist like Tress produces only vague landscapes because he can't draw, think again. Included in the show is a series of pastels from life which are as good as many life drawings you will see in these days when such skills are considered dead.



David Garner at Newport Museum and Art Gallery

SHEFFIELD, GRAVES ART GALLERY

Surrey Street. 0114-273 5158, fax 273 5994. Mon-Sat 10-5. 16th-20th C British Art, European Old Masters, French painting & oriental art

James Nathan, Assemblages, to 27 Sep

SHEFFIELD, MAPPIN ART GALLERY

Weston Park. 0114-272 6281 fax 275 0957. Tue-Sat 10-5. Sun 2-5. 18th-20th C painting & sculpture

Innovations and Transformations, prints, to 12 Oct

SHEFFIELD, RUSKIN GALLERY

101 Norfolk Street. 0114-273 5299, fax 273 5994. Mon-Sat 10-5. The Collection of the Guild of St George & craft gallery

Sizzle, work by Nuala Jamison, Loretta Braquanza, Peter Layton and others, to 13 Sep

THIRSK, ZILLAH BELL CONTEMPORARY ART

15 Kirkgate. 01845 522479, after hrs 523420/522251, fax 526558. Mon-Sat 10-5.30. Permanent selling exhibitions of British contemporary art

Paintings and hollow books by Andrew Lanyon, 6 Sep to 30 Sep

WAKEFIELD, WAKEFIELD ART GALLERY

Wentworth Terrace. 01924 305796, fax 380299. Tue-Sat 10.30-4.30. Sun 2-4.30. Distinguished 20th C collection incl important works by Moore & Hepworth

Zoo, photographs of zoos by German artist Britta Jaschinski, to 14 Sep

Janet Beckwith, sculptures, 20 Sep to 2 Nov

WEST BRETON, YORKSHIRE SCULPTURE PARK

Bretton Hall. 01924 830570/9, fax 830044. Daily 10-5. Car park charge £1.50. Open air exhibitions of contemporary sculpture over 100 acres of 18th C parkland; long-term loan collection; Moore, Hepworth, King, Bourdelle, Tucker, Chadwick, Frink etc

Ursula Von Rydingsvard, to spring '98

George Fullard, to mid-Nov

YORK, CITY ART GALLERY

Exhibition Square. 01904 55 861. Mon-Sat 10-5. Sun 2.30-5. European & British from 1350; old masters to modern pottery

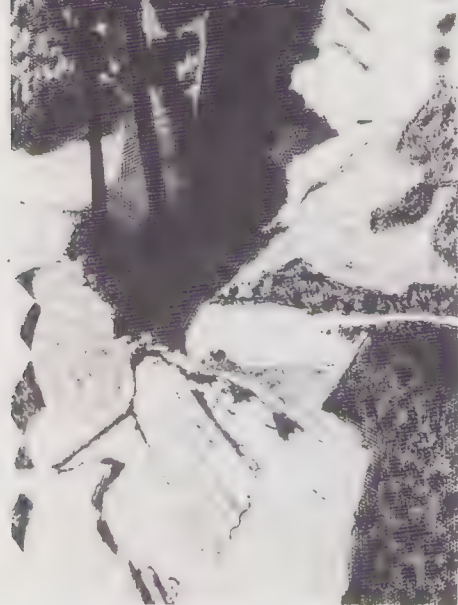
In the Mind's Eye, surrealist works on paper incl work by Salvador Dali and Edward Burra, to 14 Sep

YORK, KENTMERE HOUSE GALLERY

53 Scarcroft Hill. 01904 656507. Thur 6-9pm, 1st w/end in month 1-5 & by appt. Contemporary art in a domestic setting

Art Means Business, 4 Sep to 23 Oct

YORK, THE STONEGATE GALLERY



52a Stonegate. 01904 411038. Tue-Sat 10.30-5. Contemporary work, local bias

John Langton, oils, monotypes, pastels and drawings, 9 Sep to 27 Sep (above: Shadowed Corpse by John Langton)

THE NORTH WEST

BIRKENHEAD, WILLIAMSON ART GALLERY & MUSEUM

Slatey Road. 0151-652 4177, fax 670 0253. Tue-Sun 11-5 (& bank hols). British 18th & 19th C & Liverpool School paintings; Merseyside

ceramics, temporary exhibitions

Independence – show to celebrate 50th anniversary of India's and Pakistan's independence from Britain, 6 Sep to 12 Oct

BOLTON, MUSEUM AND ART GALLERY

Le Mans Crescent. 01204 522311, fax 391352. Mon-Fri 9.30-5.30. Sat 10-5 (incl Wed). European & Oriental art 17th-20th C, contemporary British pottery

The '70s: Portrait of a Decade, art, music and fashion of the ten years thought to be the most tasteless in the entire history of taste, to 11 Jan '98

Jim Malone, artist potter, contemporary ceramics, 13 Sep to 15 Nov

BRERETON, NR SANDBACH, DUKES OAK CONTEMPORARY ART GALLERY

Off junction 17, M6 motorway, on A5022. 01477 532337. Tue-Fri 10.30-5, Sat & Sun 11-4. Renovated barn, changing exhibitions by established and up-and-coming artists.

Still life and landscapes by Liam Spencer, Sheila Meeks, to 5 Oct

(below: The Window Sill by Liam Spencer)



LEIGH, GREATER MANCHESTER, TURNPIKE GALLERY

01942 404558, fax 404567. Mon, Thur, Fri 9.30 to 5.30. Tue 10-5.30. Wed 9.30-5.30. Wed 9.30 to 5. Sat 10-3

The Parents, Colin Gray, photographs, 9 Sep to 11 Oct

The Annual Programme, site-specific works, 27 Sep to 30 Nov

LIVERPOOL, HANOVER GALLERIES

1/13 Hanover Street. 0151-709 3073. Tue-Sat 10.30-5. 2 large nine galleries

Contemporary art from the Ukraine, to 6 Sep

Terry Sullivan, Carl Hodgson, Alan Cleeland, Tony Counce, 10 Sep to 20 Sep

Work by students of Dave Stanley, to 4 Oct

The Annual Programme

LIVERPOOL, TATE GALLERY LIVERPOOL

Albert Dock. 0151-709 3223, fax 709 3122. Tue-Sun 10-6, & bank hols. National collection of modern & contemporary art, educational programmes. Adm £2.50/1.

Closed for refurbishment. Reopening in stages during 1997, new building relaunched May '98

LIVERPOOL, WALKER ART GALLERY

William Brown Street. 0151-207 0001. Mon-Sat 10-5. Sun 12-5. Outstanding collections of European Art from 1300 to the present day

Nicholas Horsfield, to 18 Sep

MANCHESTER, CASTLEFIELD GALLERY

5 Campfield Avenue Arcade. 0161-832 8034. Tue-Fri 10.30-5. Sat & Sun 12-5

Clare Charnley, Discount Flights, to 21 Sep

John Rimmer, 27 Sep to 31 Oct

MANCHESTER, CORNERHOUSE

70 Oxford Street. 0161-228 7621, fax 236 7323. Mon 11-5.30. Tue-Sat 10-5.30. Sun 2-5.30. Wide variety of contemporary art

Reckoning with the Past, contemporary Chinese painting, to 21 Sep

MANCHESTER, MANCHESTER CITY ART GALLERIES

Mosley Street. 0161-236 5244, fax 236 7369. Mon 11-5.30. Tue-Sat 10-5.30. Sun 2-5.30. Fine art incl British works & touring exhibitions

Facts of Life, works from the permanent collection, to 14 Sep

Glenys Barton, ceramic sculpture, to 26 Oct

Objects of Our Time, 27 Sep to 9 Nov

MANCHESTER, THE GALLERY – MANCHESTER'S ART HOUSE

Mosley Street. 0161-237 3551, fax 228 3621. Mon 11-5.30. Tue-Sat 10-5.30. Sun 2-5.50. Fine art incl British works and touring exhibitions

Arthur Berry, thru Sep

Singer and Friedlander exhibition, 29 Sep to 13 Oct

MANCHESTER, WHITWORTH ART GALLERY

University of Manchester, Whitworth Park. 0161-275 7450, fax 275 7451. Mon-Sat 10-5. Sun 2-5. British watercolours, prints, textiles, wallpapers & contemporary art

Urbasuburba, works by Jock McFadden and Humphrey Ocean, 6 Sep to 9 Nov

William Hogarth: The Artist and the City, 12 Sep to 16 Nov

PRESTON, HARRIS MUSEUM AND ART GALLERY

Market Square. 01772 258248, fax 886764. Mon-Sat 10-5. Collection incl works by the Devis family; 19th C. paintings & sculpture; contemporary

Wave/Rock: The Art of the British Coastline, to 6 Sep

Ken Kiff, paintings and prints, 8 Sep to 25 Oct

SOUTHPORT, ATKINSON ART GALLERY

Lord Street. 01704 533133 x 2111. Mon-Fri 10-5, Thur & Sat 10-1. Permanent collections & temporary exhibitions

Manchester Academy of Fine Arts, recent sculpture, to 13 Sep

WEST MIDLANDS

BIRMINGHAM, BIRMINGHAM MUSEUM AND ART GALLERY

Chamberlain Square. 0121-235 2834 (235 1966 for Gas Hall). Mon-Sat 10-5, 12.30-5

Print in Focus – part one, Dürer to Millais, 13 Sep to 30 Nov

BIRMINGHAM, MIDLANDS ARTS CENTRE

Cannon Hill Park. 0121-440 4221, fax 446 4372. Daily 12-10. Continuous exhibitions in 3 galleries

Rock Gardens of Chandigarh, India – Nek Chand, to 14 Sep

MAC Staff Show, to 7 Sep

Photographs by Somraj, to 14 Sep

Alan Davie

MA Jewellery Show, University of Central England

Renee Daru, photographs

Colour Types by Lelpzig, 27 Sep to 9 Nov

COVENTRY, WARWICK ARTS CENTRE, MEAD GALLERY

University of Warwick. 01203 524524 x 2606, fax 523883. Mon-Sat 12-9. adm free

Closed until 27 Sep

HEREFORD, HEREFORD CITY MUSEUM AND ART GALLERY

Broad Street. 01432 364691. Tue-Fri 10-5, Sat 10-4. 18th & 19th C watercolours & oils, also 20th C

Herefordshire Photographic Festival, 6 Sep to 18 Nov

MUCH WENLOCK, WENLOCK FINE ART

3 The Square, Shropshire. 01952 728232. 10-5 Wed-Sat. Late 19th and 20th C British paintings

STOKE-ON-TRENT, CITY MUSEUM AND ART GALLERY

Bethesda Street, Hanley. 01782 232323, fax 205033. Mon-Sat 10-5. Sun 2-5. Mainly British 18th-20th C paintings, drawings, prints, watercolours, sculpture; major historical & contemporary exhibitions

Dead or Alive, rotating displays from the permanent collection, to 7 Dec

Buzz, Baa, Rattle and Hum, interactive show, to 14 Sep

Charlotte Hodes, Pattern in Painting, 20 Sep to 9 Nov

11th Open Art Exhibition, 13 Sep to 14 Dec,

sending-in days 29, 30, 31 Aug

STRATFORD-UPON-AVON, WILCOX GALLERY

3 Meer Street. T/Fax 01789 415191. Mon-Sat. 9.30-5.30. Housed in converted cottages, art and craft

SHREWSBURY, GROVE CONTEMPORARY ARTS

Church Street, Ruyton XI Towns. 01939 260377. Daily 11-5 during major exhibitions, other times by appt. Specialists in solo exhibitions (see Art Under £1,000)

WALSALL, WALSALL MUSEUM AND ART GALLERY

Lichfield Street. 01922 653116, fax 32824. Tue-Sat 10-5. Sun 2-5. Garman Ryan collection incl Rembrandt, Van Gogh, Constable, Freud & many Jacob Epsteins

Glow, light show, 13 Sep to 2 Nov

THE SOUTH EAST

BRIGHTON, BRIGHTON MUSEUM AND ART GALLERY

Church Street. 0 273 290900. Mon-Sat 10-5.45, incl. Wed, Sun 2-5. Art Nouveau & Art Deco furniture & decorative art; contemporary & historical art, new non-western art gallery, ancient artifacts
Animals in Art, 110 works of animals incl Stubbs and Hockney, 6 Sep to 19 Oct

BRIGHTON, UNIVERSITY OF BRIGHTON GALLERY
Grand Parade. 01273 643012, fax 01273 643128. Tue-Fri 10-5, Sat 10-4.30, Sun 2-5

CHATHAM, LORDSWOOD LEISURE CENTRE

North Dane Way. 01634 732762. 9-10.30pm daily. Contemporary art and craft
John Eveleigh - Aspects of our Kent Heritage, to 7 Sep
People's Choice - Looking at Life, 13 Sep to 26 Oct

CHICHESTER, PALLANT HOUSE

9 North Pallant. 01243 774557, fax 536038. Tue-Sat 10-5.15. Adm £2.50/1.70/1. Permanent collection of modern British art in restored Queen Anne House & Garden Gallery
The Model Modern Art Gallery, reconstruction of exhibition first shown in 1934 incl work by Paul Nash, Duncan Grant etc., to 11 Oct

DITCHLING, SUSSEX, DITCHLING GALLERY

30 High St. 01273 843342/843347, fax 842425. Tue-Sat 10.30-1.2.30-5, Wed 10.30-1, Sun 2.30-5 during exhibitions. Contemporary British & up-and-coming artists
Seen in Sussex, watercolours and prints of Sussex, 6 Sep to 4 Oct

EASTBOURNE, TOWNER ART GALLERY

Borough Lane. 01323 417961, fax 648182. Ring for opening times. Adm £2/1.40. Mainly 19th & 20th C British, courses, events & lectures
Wait and See, exhibition about food, to 3 Nov
East Sussex Branch of the Embroiderers' Guild, to 14 Sep
Eastbourne Group Annual Exhibition, 27 Sep to 2 Nov

FARNHAM, NEW ASHGATE GALLERY

Wagon Yard, Downing Street. 01252 713208, fax 737398. Tue-Sat 10-5



Summer exhibition of mixed work by artists working in the west of England, to 1 Sep
Still life paintings by selected artists and members of the Craft Potters Association (above: Grow to look like each other by Aki Moriuchi) 6 Sep to 29 Sep

GUILDFORD, GUILDFORD HOUSE GALLERY

55 High Street. 01483 444740, fax 444742. Pastel portraits by John Russell RA (1745-1806) and 18-20 century topographical work, contemporary craftwork
A Family Affair, paintings by Jo Smith and Maggie Bruce, 6 Sep to 27 Sep
The Alcove 1998 Calendar Competition, photographs, 23 Sep to 18 Oct

LEWES, STAR GALLERY

Castle Ditch Lane. 01273 480218, fax 48824. Mon-Sat 10.30-

5.30, Sun 11-4. New & well-established painters & makers
Lewes Artware Exhibition, Peter Gough - sculpture, Andy Gammon, Peter Chasseaud - etchings and drawings, to 5 Sep
John Blight, oils and watercolours of Lewes and surrounding area, 6 Sep to 27 Sep

ROCHESTER, ROCHESTER ART GALLERY

95 High Street. 01634 732762. Mon-Sat 10-5, Sun 10.30-5
Contemporary art and craft
Terry Flowers - Boundaries, photography and sculpture, to 21 Sep
Kathe Kollwitz, graphic work, 27 Sep to 26 Oct

RYE, RYE ART GALLERY

107 High Street and Stormont Studio, East Sussex. 01797 223218 fax 225376. 10.30-5 daily, free
The British Naive, work by naive artists, to 28 Sep

SANDWICH, THE HUNT GALLERY

33 Strand Street, Kent. 01304 612792, fax 0 227 722287. Permanent exhibition of paintings, sculpture, photography
Varied stock, interiors, topographical and architectural, irregular hours, call for appointment

SEVENOAKS, BANK STREET GALLERY

3-5 Bank Street. 01732 458063. Tue-Sat 9.30-5.30. Contemporary British art
A selection of recent oils, watercolours and pastels by gallery artists incl work by Roy Freer, Colin Kent, Dawn Sidoli, Fred Cuming, Mary Stork and many others, thru Sep and Oct

TUNBRIDGE WELLS, ALWIN SCULPTURE GALLERY

66 The High Street. T/Fax 0 892 516744 (answerphone). Tue-Sat 10-5
Maquette Gallery, exhibition by 21 sculptors in bronze, steel, wood and ceramics. Work released as sold
Mezzanine Gallery, ongoing show of larger works up to 8 ft; colour slide programme by appt
Stockroom, on view completed commissions awaiting access to sites. Send SAE for brochure and catalogue

TUNBRIDGE WELLS, FAIRFAX GALLERY

23 The Pantiles. 0 892 525525. Mon-Sat 10-6, Sun 11-4
Contemporary paintings and sculpture by established and up-and-coming artists

WEYBRIDGE, EDWARD CROSS GALLERY

28 Oatlands Drive, Surrey. Fri 10-4, Sat 10-12.30 or anytime by appt. 01932 851093. Fine 19th and 20th C English and European paintings, drawings and bronze sculpture

THE WHIBLEY GALLERIES, WORTHING

34 Warwick Street, Worthing. 01903 234360. Mon-Sat 9-1, 2.15-5. Mixed gallery artists, paintings, original prints and ceramics, plus 20th C oils and watercolours

THE SOUTH

ALRESFORD, ALRESFORD GALLERY

36 West Street, Alresford. 01962 735286 fax 735295. Tue-Sat 10-5, closed 1-1.30
The RI in Hampshire, to 30 Sep

ALRESFORD, HITCHCOCKS

East Street, New Alresford. 01962 734762. Mon-Fri 9.30-1.2-5, Sat 9.30-5. Glass, knitwear, silks, modern jewellery, toys for collectors, prints
Anniversary Exhibition, 25 years at Hitchcocks, Janet Bolton, textile collages, Bert Marsh, wood, Jane Adam, jewellery, Linda Millar, machine embroidery, Lyn Muir and Jan McKay, wood sculptures and automata, Sarah Burnett, natural dye knitwear, Zoe Hope, wall hangings, 28 Sep to 11 Oct

BRACKNELL, SOUTH HILL PARK GALLERIES

South Hill Park. 01344 427272, fax 411427. Tue-Sat 12.30-2.30, 7-9.30. Arts & crafts in three spaces
Kate Mellor - Island: The Sea Front, 6 Sep to 4 Oct

EASTLEIGH, BEATRICE ROYAL ART GALLERY

Nightingale Avenue, Hampshire. 01703 610592, fax 610596. Tue-Sun 11-5. Follow brown signs from M3 Exit 13 or M27
Abstract, painting, 7 Sep to 9 Nov
Clockers, contemporary clocks by 20 designers, 7 Sep to 9 Nov

HENLEY-ON-THAMES, BOHUN GALLERY

15 Reading Road. 01491 576228. Mon-Sat 9.30-5.30, incl. Wed
Important contemporary British art
Art Under £1000, paintings, sculpture and watercolours incl Mary Bond, Maggi Hambling, Charles Bartlett, Robert Maclaurin, June Redfern, Daphne McClure, sculpture by Michael Black, Clare Bigger, to 11 Sep
The Painted Garden, new paintings by Louis Turpin, 13 Sep to 7 Oct

THE MIDLANDS & NORTH WEST REVIEWS



Humphrey Ocean at Whitworth Art Gallery, Manchester

Humphrey Ocean is well-known for his portrait paintings of Paul McCartney, Tony Benn etc in the National Portrait Gallery, but his images of the dreaded suburbs - flats (see above), bungalows and motorbikes are less well-known. These works form part of an exhibition called 'Urbasuburba' at Whitworth Art Gallery, Manchester, which looks at the urban jungle through the eyes of Ocean and Jock McFadyen (see page 32). McFadyen has chronicled the streets of New York, Berlin, Belfast and London, and his views of derelict cinemas, bingo halls and empty underground stations from the latter feature heavily in the show. Also see 'William Hogarth and the City', yet another tercentenary show comprising prints from the Whitworth's own collection, including *The Rake's Progress*, *A Harlot's Progress*, *Marriage à la Mode* and others from the latter part of his career such as the *Election* series and *Gin Lane*.

Walker Art Gallery in Liverpool holds the first retrospective of 80-year-old Nicholas Horsfield this month. His recent work includes many landscapes of the seashore at Crosby, north Liverpool where he now lives. His earlier work includes landscapes inspired by his love of northern France and Poland.

Cornerhouse is showing Chinese contemporary art from mainland China, Taiwan and Hong Kong. Much of the work comments on China's turbulent and violent past and speculates on its uncertain future.



Nicholas Horsfield at Walker Art Gallery, Liverpool

paintings & prints

Dogsbodies, book launch exhibition of dog book by Simon Drew, thru Sep

DORCHESTER, GALLERY GILBERT

48 High West Street. 01305 263740. Tue-Sat 10-5 & by appt. Contemporary ceramics, paintings & sculpture
David Ralph-Simpson, still-life paintings, 16 Sep to 4 Oct
Sarah-Jane Selwood, new work, porcelain and stoneware bowls, 16 Sep to 4 Oct

EXETER, GORDON HEPWORTH GALLERY

Hayne Farm, Sandown Lane, Newton St Cyres. 01392 851351. Ring for details and opening times

EXETER, ROYAL ALBERT MEMORIAL MUSEUM AND ART GALLERY

Queen Street. 01392 265858, fax 421252.
From Pattern to Page: The New Look, a celebration of '50s style, 13 Sep to 6 Dec
Magic Movements: The World of Puppets, Past and Present, to 15 Oct

FALMOUTH, FALMOUTH ART GALLERY

Municipal Buildings, The Moor. 01326 313863. Mon-Fri 10-5, Sat 10-1, closed bank hols. Renovated gallery with permanent collection of historical & local paintings and works on paper; contemporary & historical shows
Patrick Haughton, recent paintings and constructions
Nicholas Eastwood, recent paintings
Lamorna Birch, retrospective, to 13 Sep

FROME, THE BLACK SWAN GUILD

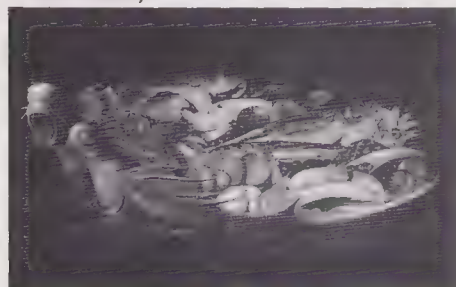
2 Bridge Street. 01373 473980. Mon-Sat 10-5. Contemporary fine art and craft by leading artists and makers from throughout the country

HELSTON, MULLION GALLERY

Nansmellyon Road, Mullion. 01326 241170. Wed to Sat 10-1, 3-5 Contemporary art and crafts of the Lizard Peninsula, artists include:
Robert Bell, Keith Blackburn, Matthew Hedges, Elizabeth Parr, Jay Stokes, Mary Wastie. Wood sculpture and furniture by Roger Salomon, ceramics by Ken Blezard and Norman Underhill

NEWQUAY, OLD LIFEBOAT STATION STUDIO

Towan Headland, Newquay, Cornwall. 01637 872887. Wes-Sun 10-3
Nicholas Charles Williams, recent paintings and preparatory work, to 28 Sep (below: Before the Procession by Nicholas Charles Williams)



PENZANCE, NEWLYN ART GALLERY

New Road. 01736 363715, fax 331578. Mon-Sat 10-5. Contemporary paintings, photography & crafts, coffee room
Newlyn Society of Artists - Limelight, Part 2, to 27 Sep

SHERBORNE, ALPHA HOUSE GALLERY

South Street, Dorset. 01935 814944 fax 816717. BR Sherborne. Studio ceramics and contemporary paintings
Anne Bruce - paintings, drawings and watercolours of Somerset, India and Australia, 13 Sep to 11 Oct

STOW ON THE WOLD, THE JOHN DAVIES GALLERY

Church Street, Gloucester, nr BR Moreton-in-Marsh. 01451 831698 fax 832477. Mon-Sat 9.30-1.30, 2.30-5.30. Contemporary and modern British incl John Blockley, Keith Dunkley, Nissan Engel, Peter Evans and Brian Peacock. Free, disabled access
Mixed hanging, gallery artists and others, thru Sep

ST. DOMINICK, COTEHELE QUAY GALLERY

Saltash. 01579 351346, fax 351222. Wed-Sun 12-5. National Trust property, paintings and a variety of hand crafted works by West Country artists
Ian Beckton and Buddy Bird, ceramics, to 2 Oct

ST. IVES, PENWITH GALLERIES

Back Road West. 01736 795579. Tue-Sat 10-1, 2.30-5. Adm 50p
Peninsula Light, paintings, sculpture and ceramics
Margo Maackelberghe, recent paintings, 1 Sep to 30 Oct

ST. IVES, PLUMBLINE GALLERY

2 Barnoon Hill. 01736 797771. Mon-Sat, 10.30-5.30. Contemporary art, ceramics and glass

ST. IVES, TATE GALLERY ST IVES

Porthmeor Beach. 01736 796226, fax 794480. Tue-Sun 11-5. Adm £3/1.50. Changing displays of the pre-eminent collection of 20th C St. Ives painting & sculpture; contemporary exhibitions programme
Ceramics by Clive Bowen, to 2 Nov
A Quality of Light, new work by Bridget Riley, Roger Ackling, Victor Grippo, James Hugonin, Martina Kramer and Carol Robertson, to 2 Nov

TAUNTON, SOMERSET BREWHOUSE THEATRE & ARTS CENTRE

Coal Orchard. 01823 274608, fax 323112. Mon-Sat 10-9 pm. Contemporary artists, photographers & craftspeople connected to the south west
Pat Marely: Bridgwater Canal Photographs, 11 Aug to 19 Sep
Richard Tomlinson: Parrett Trail show, 22 Sep to 17 Oct

TOTNES, SEYMOUR GALLERY

10 High Street, Devon. 01803 864200. Tue-Sat 10.30-4.30. Contemporary fine art including new emerging talent from the south west
Summer Exhibition by Gallery Artists and featuring Ben Hartley, to 6 Sep
Totnes Art Society Annual Exhibition, 8 Sep to 20 Sep

WELLS, SADLER STREET GALLERY

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THE SOUTH & SOUTH WEST REVIEWS



Bridget Riley at the Tate Gallery, St Ives

'Edge of Madness' at the Royal Photographic Society, Bath is a exhibition of 108 photographs of war-torn Sarajevo by photo-journalist, Tom Stoddart and portrait and advertising photographer, Alastair Thain. They were taken during the longest siege of a city in recent European history and movingly depict the human tragedy of war. The courage, dignity and enduring spirit of ordinary people trying to survive a war one-day-at-a-time is obvious in this show.

Brighton Museum and Art Gallery's 'Animals in Art' shows how animals have been represented in art. Dogs and horses are the stars of the show with Richardson's (1665-1745) *Alexander Pope and His Dog Bounce* included as well as Stubbs' (1724-1806) *Mouton, A Dutch Barge Dog*.

Finally try and see John Downton's (1906-1991) temperas and drawings on show at the **Holburne Museum, Bath**. Downton was convinced that craftsmanship was synonymous with art and was a dedicated follower of Ruskin and Morris. His technically brilliant works are on show until Sep.



Tom Stoddart at the Royal Photographic Society, Bath

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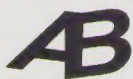
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